



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





HARVARD
COLLEGE
LIBRARY

Harvard College Library



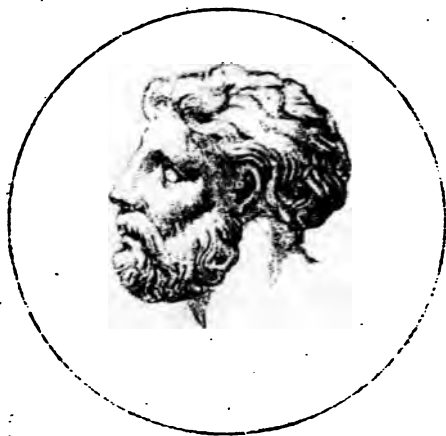
From the
CONSTANTIUS FUND

Bequeathed by
Evangelinus Apostolides Sophocles

Tutor and Professor of Greek
1842-1883

For Greek, Latin, and Arabic
Literature

THE SONGS OF ALCAEUS



ΑΛΚΑΙΟΣ

THE SONGS OF
ALCAEUS

MEMOIR AND TEXT WITH
LITERAL AND VERSE TRANS-
LATIONS AND NOTES

BY
JAMES S. EASBY-SMITH

(M. A., GEORGETOWN)

AUTHOR OF "THE SONGS OF SAPPHO," ETC.

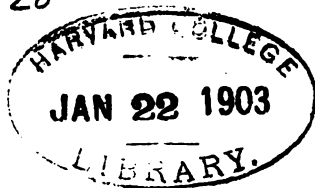


WASHINGTON
W. H. LOWDERMILK AND COMPANY
M C M I

1961

~~8w18.20~~

G2 18.20



Constitution Fund.

COPYRIGHT, 1901,
IN THE UNITED STATES AND GREAT BRITAIN,
By J. S. EASBY-SMITH

All rights reserved.



38-87
51

TO THE MEMORY OF
JOSEPH SEBASTIAN ROGERS

BORN 18TH MARCH 1870

DIED 20TH AUGUST 1898

PREFACE

IN this work I have attempted what has not yet been done for Alcaeus, and what Mr. Wharton so ably did for Sappho; that is, to give him in the entirety of his remains to English readers, whether they understand Greek or not, and at the same time to give to the student an accurate text in a convenient form. Though much has been written of him in connection with the other Greek lyrists by English, German, and other scholars, the notes and occasional translations are in Latin, German, or other tongue; and practically the only form in which he is at all available to the English student is Professor Farnell's excellent work on the Greek Lyric Poets; though Professor Herbert Weir Smyth, of Bryn Mawr, has in press a work on the Greek Lyrists. Even in Professor Farnell's work the remarks on Alcaeus are necessarily limited, and while the notes are in English, there are no translations; and the work is intended for the

PREFACE

student alone, being of little value to the general reader. It is true that there have been published more or less extended criticisms of Alcaeus, and occasional translations of some of the fragments, in works upon the Greek Lyric Poets in general, but these have never been collected.

I have given here a life of Alcaeus, the longer fragments with verse translations, the shorter fragments with prose translations, notes upon the fragments, and a bibliography.

In the Life, while narrating everything concerning him that could be gathered from ancient authors and deduced from his writings, I have confined myself to that only which is well authenticated, and have refrained from relating probabilities or possibilities as facts. I have necessarily included some remarks upon his times, upon his contemporaries, upon the Aeolic or Lesbian school of poetry, upon Horace and his debt to Alcaeus, and upon Catullus; and also some critical notes upon his poetry.

In the text I have closely followed Bergk, with a few exceptions mentioned in the notes, where I have followed Hartung, Farnell, or Hoffmann, and have included every fragment which can properly be ascribed to Alcaeus, omitting only single words and broken sentences incapable of restoration or translation,

and of value only to the lexicographer. The numbers included in brackets (in the notes) are Bergk's, except where otherwise noted. I have followed the usual custom of grouping the fragments according to subject, giving, first, Drinking-songs; second, Love-songs; third, Polemics; fourth, Hymns; and fifth, Miscellaneous.

In the metrical translations I have striven to adhere closely to the original, availing myself as little as possible of the liberties generally supposed to belong to the translator into verse, with the exception of the paraphrases, "Autumn," "To Sappho," and "No More for Lycus," and even in these I have endeavoured to be historically and critically true to the poet. With the shorter fragments I have given literal prose translations. I must here confess that my renderings of some of these shorter fragments are not altogether satisfactory to myself, for many of them are practically incapable of translation.

In each of the notes on the longer fragments I have given a literal prose translation, such meritorious verse translations by various authors as I have found, a reference to the place of preservation of the fragment, a description of the metre, references to other authors of antiquity, especially to Horace, and such remarks as may tend to the elucidation and understand-

...

PREFACE

ing of the fragment. The notes on the shorter fragments are briefer. I have not attempted any textual or metrical criticism, leaving that to more able scholars; and I would here invite the critical student to the great work of Bergk, the ablest Greek scholar of the century, and to the works of Matthiae, Hartung, Farnell, Hoffmann, and others mentioned in the bibliography. Professor Farnell's work will be found of especial value to the student, containing not only the text with valuable notes, but also a treatise upon the Aeolic dialect and upon metre in the lyric poets. The main difficulties to be experienced by the student lie in the peculiarities of the Aeolic dialect and its admixture with other forms, and in the broken and disconnected condition of some of the fragments.

In the bibliography will be found a complete list of the principal works upon or relating to Alcaeus, to which I have had reference or access.

Some remarks here concerning the literature of Alcaeus may be of interest. He was held in such high esteem by the ancients that many commentaries were written on his poems. Athenaeus and others relate that Dicaearchus and Chamaeleon, the disciples of Aristotle, wrote on Alcaeus; Hephaestion says that Aristophanes, the celebrated grammarian of Byzantium, who

flourished about the middle of the third century B.C., and his more famous pupil, the Alexandrian critic Aristarchus, wrote elaborate commentaries on Alcaeus and divided his poems into ten books; according to Strabo, Callias, the Mitylenean, taught and wrote upon the works of Alcaeus about 25 B.C.; Suidas says that Draco, the grammarian, who flourished under Hadrian, and Horapollo, the grammarian of Constantinople and Alexandria, who flourished about 400 A.D., wrote commentaries on Alcaeus. The first modern publication of any part of Alcaeus was in the *Gnomologiae sive Aristologiae Pindaricae* of Michael Neander, a Greek and Latin edition of fragments from the nine lyric poets, printed at Basle in 1556. This was followed by the editions of the lyric poets by Henricus Stephanus, published in Paris in 1560 and subsequent years. Fulvius Ursinus published at Antwerp, in 1568, a fuller collection of the fragments of Alcaeus, with a commentary, in his *Carmina Novem Illustrium Feminarum . . . et Lyricorum*. The first separate edition of Alcaeus was the *Commentatio de Alcaeo, Poeta Lyrica Ejusque Fragmentis* of Christian David Jani, published at Halle in 1780. This work is in Latin, and consists of a most excellent life and criticism of the poet, with the text of the principal frag-

PREFACE

ments preserved in Athenaeus, that is, part of our fragment iii and fragments viii, x, xix, xxvi, and xxxviii, with full notes. This edition was reprinted by T. F. Stange at Halle, in 1810, in his edition of Alcaeus, which consists of reprints from various sources and a collection of other fragments and mentions of Alcaeus by ancient authors. The next (and, so far as I have been able to find, the latest) work treating of Alcaeus alone is the *Alcaeï Mytilenaei Reliquiae* of August Matthiae, Leipzig, 1827. This is the most important work on Alcaeus except Bergk's, and contains a hundred and twenty-eight fragments (counting single words), with full notes in Latin, and an appreciative biography of the poet. Alcaeus, together with the other Greek lyrists, has been edited by many scholars of this century, preëminent among whom is the late Theodore Bergk, who, in treating Alcaeus, makes Matthiae's work the basis of his own.

Of the other Greeks who bore the name Alcaeus it is necessary to mention only those the fragments of whose writings have sometimes improperly been ascribed to our poet. These are Alcaeus, the Athenian tragic poet, who lived about 308 B.C.; Alcaeus, the comic poet, probably identical with the foregoing; Alcaeus, the epigrammatist, the contemporary of Philip

of Macedon; and Alcaeus, the epigrammatist, who lived under the Emperor Titus.

A probably authentic Lesbian coin has been preserved, bearing upon the obverse ΑΛΚΑΙΟΣ ΜΤΤΙΑ. and a profile head of Alcaeus, and upon the reverse ΠΙΤΤΑΚΟΣ and a profile head of Pittacus. This coin is said to have belonged to Fulvius Ursinus. It passed through various hands and collections into the Royal Museum at Paris, and was engraved by the Chevalier Visconti.¹ The frontispiece of this work, the medallion head of Alcaeus, reproduced in photogravure, was drawn, after Visconti, by Mr. Howard Sill of Baltimore, who has also designed the cover.

Reviewing my finished work, particularly the metrical renderings, I feel more deeply than ever how impossible it is to know the Greek poets truly and intimately outside the original, to express in any other tongue the fervour, the incomparable beauty of language and rhythm, and the exquisite turns of thought intrinsic to the Greek songs, or to give more than their bald sense. Yet am I upheld in my work by the belief that to have these songs at second hand

¹ *Iconographie Grecque / par / Le Chevalier E. Q. Visconti / Membre de l'Institut de France. / Paris. / MDCCCVIII. / Vol. I, Plate iii, No. 3.*

PREFACE

is better than not to have them at all, and by the hope that it may further the study of Alcaeus and of the other Greek lyrists, — a study which is too much neglected, even in our colleges.

J. S. EASBY-SMITH.

WASHINGTON, 9th May, 1900.

CONTENTS

| | PAGE |
|-------------------------------|------|
| PREFACE | vii |
| LIFE OF ALCAEUS | 3 |
| LONGER FRAGMENTS: | |
| Drinking Songs | 44 |
| Love Songs | 56 |
| Polemic Songs | 62 |
| Hymns | 78 |
| Miscellaneous Songs | 84 |
| SHORTER FRAGMENTS | 99 |
| NOTES | 117 |
| BIBLIOGRAPHY | 145 |

LIFE OF ALCAEUS

LIFE OF ALCAEUS

ALTHOUGH twenty-five centuries have passed since he lived and sang, we have comparatively much authentic information concerning Alcaeus. Because he was not only a great poet but also a traveller, a soldier, a bitter partisan of the noble order, and a disturbing factor in the political affairs of Mitylene, we have many details of his life which otherwise would never have been recorded; and adding to this the frequent personal references occurring in the surviving fragments of his poems, we are able to form a tolerably accurate idea of his life and career. Born in the latter part of the seventh century B.C., probably about the year 630, Alcaeus was contemporary with Pittacus, Dictator of Mitylene and one of the Seven Wise Men of Greece, and with Sappho, but was younger than either of them. There is no record of his parentage, but it is certain that he sprang from the old Lesbian nobility, and that Cicis and Antimenidas were his brothers.

The close of the seventh century B.C. was a

time of wild political commotion and great intellectual activity throughout Greece, and especially in the Island of Lesbos. Mitylene, the principal city of the island, having conquered her ancient enemy Methymna, was mistress of Lesbos, but was rent by internal dissensions and was at war with Athens, who had seized upon some of the Lesbian colonies in the Troad. Mitylene was rich and famous and powerful. She had built a strong navy and planted colonies on the Asiatic coast in order to secure and hold the trade of the Hellespont, and had extended her commerce to the uttermost east and west. Succeeding to the simple, patriarchal life and customs depicted in the Homeric poems came a period of beauty, splendour, and luxury, ever tempered by the exquisite Greek refinement. The rich and splendid jewelry, armour, and household trappings, and the loose and indulgent customs of the East, were all reproduced in Lesbos; not, indeed, in the gorgeous and barbaric and dissolute manner of the East, but with that consummate art of expression and repression which was the distinguishing characteristic of the Greek nature in the day of its highest development. Meanwhile, to the early rule of the hero-princes had succeeded an hereditary monarchy, to be in its turn overthrown

by an oligarchy which gradually drifted into an aristocracy or rule of the nobles, certainly the most aesthetic, if not the most practical or logical, form of government. But during the later years of the aristocracy, frequent feuds among the various noble families striving for supremacy in the state brought about internal wars and disturbances, which from time to time gave occasion for ambitious usurpers to seize upon the supreme power, only to be beaten and put to death by the reunited nobles. Finally the people, become more intelligent and powerful, grew tired of the misrule occasioned by the bickerings of the aristocrats, and there began in Mitylene, and throughout all Greece, the death-struggle between the democracy and the aristocracy.

During these years of political change and revolution, Lesbos had become the acknowledged head and centre of the Asiatic Greeks, not only in material affairs, but also intellectually. Set as a gem upon the bosom of the soft Aegean, with beautiful scenery, magnificent harbours, and exquisite climate, Lesbos was fair to behold and sweet to dwell within. Her inhabitants had about them all the delights of nature, and through extended commerce had become wealthy and were supplied with all the luxuries

THE SONGS OF ALCAEUS

of the world. All their surroundings tended to develop to the utmost their intense poetic natures. They were connected by ancestry and tradition with the demigods and hero-princes of epic days, not yet too far removed to exert a living influence upon their imaginations; they were in direct contact with the older countries of the mainland, and were fired by the stories of their mariners, and of travellers to the old eastern countries and to the new and strange lands of the west. Under such conditions the Lesbian or Aeolic school of poetry developed with a rapidity that is only equalled by its intenseness and perfection; for within the century wherein Archilochus laid its real foundations, it reached in the songs of Sappho and Alcaeus that high point of brilliancy to which it never afterwards approached. And its decay was as rapid as its rise; for although it exerted a strong influence over melic poetry for more than a century, and indeed influenced to some extent all lyric poetry throughout Greece, and though its effects are to be marked in the lyric poetry of Rome and of all countries to the present time, yet it did not survive so long as the less brilliant and more slowly developing Dorian school, and practically ceased to exist after the deaths of Sappho and Alcaeus and their less gifted contemporaries.

It is impossible to fix a beginning for this school, or for lyric poetry in general. Whether it preceded the epic or not, it was probably co-existent with and rapidly developed after the decay of the latter. The epic was succeeded by the elegy, in which the epic metre was slightly varied, to be in turn followed by iambic, and later by true melic poetry. The Aeolians were, poetically, the most highly gifted of all the early Greek peoples; for not only do we probably owe to them the epics, but of the nine great lyric poets, six were of Aeolic descent. As has been pointed out, Lesbos, on account of her wealth and position, became the natural centre of the older Greek countries of Asia Minor and of the colonies on the mainland and adjacent islands. It is possible that a separate Aeolic or Lesbian school had begun to exist as early as the eighth century; for Terpander, the earliest melic poet, who introduced lyric poetry into Sparta about 700 B.C., was a native of Lesbos; and Archilochus, about 687 B.C., speaks of the Lesbian style: —

*Himself beginning a Paean in the Lesbian mode.*¹

This school owes more to Archilochus for its artistic development than to any other poet, for

¹ Αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον παιήονα.

this mighty innovator of song invented or developed the iambic, trochaic, choriambic, and perhaps the Alcaic measures. That he was the poetic master of Sappho and Alcaeus, and consequently of all the melic poets who followed them, is apparent, even aside from the testimony of Horace:—

*Sappho, whose verse with manly spirit glows,
Even great Alcaeus his¹ iambics chose,
In different stanzas though he forms his lines,
And to a theme more merciful inclines.*

— FRANCIS.

The predominance of this school appears not only from the fact that Terpander and Arion, the latter a contemporary of Sappho and Alcaeus, both of whom were Lesbians, and Alcman, a Lydian who flourished about 670 B.C., were the first to teach melic poetry to Greece proper, but also from the fact that nearly all the lyric poets, from Alcman to Pindar, used the metres invented and perfected by the Lesbians, and employed, in a greater or less degree, the Aeolic dialect. Even Theocritus, in three of his idylls, uses Aeolic metre and dialect; and Anacreon, though the creator of a separate class of poetry, was strongly affected by the Lesbians. Sappho

¹ That is, Archilochus; *Epis.* I, 19, 28 *seq.*

boasts of the supremacy of the Lesbian school in her line : —

*Surpassing all, as the Lesbian singer stands
Towering above the singers of other lands.*¹

The universal acknowledgment of the superiority of the Lesbian school is voiced in the Orpheus myth. In the legend of the death of Orpheus it is related that after he was torn in pieces by the furious Thracian women his head was thrown into the Hebrus, Alcaeus' "most beautiful of rivers," and borne to the sea and to the shores of Lesbos, where it was enshrined. It is also told how his lyre was borne to Mitylene and suspended in the temple of Apollo.

This school was characterised by its use of the Aeolic dialect, the recurrence to epic forms, and the use and adaptation of the epic metre; by the subjective quality of its songs, by their monodic form, and by the quality that is termed scholastic, or suitable for singing at banquets or on other convivial occasions. Possible exceptions to the monodic form and approaches to choral poetry may exist in the epithalamia of Sappho, and in the possible paeans of Alcaeus.

Although preëminent in poetry, the Lesbians were not confined in their intellectual activities

¹ Πέρροχος, ὡς ὅτ' αἰδοῖς ὁ Λέσβιος ἀλλοδάποισιν.

(BERGK, No. 92.)

to that art. They had become great in the art of war, both by land and by sea; in political thought they were abreast the other Greek states, and their statesman and lawgiver, Pittacus, was ranked among the Seven Sages.

So at the close of the seventh century we find the Lesbians rich without ostentation, luxurious without profligacy, voluptuous without corruption, unstable politically, yet striving to preserve a free rule, and acknowledged leaders of art and thought in Greece. They had not yet entered upon that period of utter sensuality and political chaos, described by Anacharsis the Traveller, which preceded their final debasement and national enslavement. Indeed, Lesbos was then in the high noon of her glorious development.

In such times and in such a state Alcaeus grew to manhood. In 618 B.C., Melanchrus, who had usurped the supreme power in Mitylene, and proclaimed himself Tyrant, was conquered and put to death by the nobles, who were led by Pittacus, and by Cicis and Antimenidas, the brothers of Alcaeus. It is probable that Alcaeus was too young to take part in this fight, and the only reference in his poems to Melanchrus is in *fr.* 1, where Melanchrus is praised, probably as compared with Pittacus or other later usurpers. A foreign war now served

to reunite all factions in the city. Athens, grown jealous of the wealth, commerce, and naval supremacy of Lesbos, determined to drive the Mityleneans from the Asiatic coast, and seized upon Sigeum. Thereupon, about 612 B.C., followed the war between the Mityleneans and the Athenians, involving not only Sigeum, but the whole of the Troad. In this war Pittacus led the Mityleneans and Alcaeus took a prominent part, achieving great renown as a brave and skilful warrior. In the battle of Sigeum, though Phrynon, the Athenian commander, was slain by Pittacus in a hand-to-hand encounter, the Mityleneans were defeated, and Alcaeus saved his life by flight, leaving his arms upon the field. Alcaeus sent a poem, *fr.* xxiii, to his friend Melanippus, relating his escape. The bravery of Alcaeus has been questioned by some modern writers on account of this flight, but unjustly. The rout was complete, and the whole Lesbian army fled; the Spartan code was not taught either in Athens or Mitylene, and if there had been any disgrace attaching to such a flight, surely Alcaeus would not have sought to preserve it in a poem. On the other hand, this incident did not detract from the ancients' estimate of his courage, and that the Athenians considered him a worthy foeman is proved by the

fact that they held his shield to be a great trophy and hung it in the temple of Athena, as is related not only in the poem of Alcaeus, but in the histories. In all his poems there is no trace of time-serving or cowardice, and in all the ancient writers no hint against his bravery throughout all the conflicts of his troublous life. Did we need any proof that flight from a hopeless field was not considered cowardice, we have only to read the words of Alcaeus' predecessor and poetic master, Archilochus:—

*The foeman glories in my shield—
I left it on the battle-field;
I threw it down beside the wood,
Unscath'd by scars, unstain'd with blood.
And let him glory! Since, from death
Escap'd, I keep my forfeit breath,
I soon may find, at little cost,
As good a shield as that I lost.*¹

— J. H. MERIVALE.

And of Anacreon:—

*But back I fled, and cowardly forsook
My shield beside the clearly running brook.*²

¹ Ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἐντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπίς ἐκείνη
ἐρρέτω· ἐξαυτὶς κτήσομαι οὐ κακίῳ.

² Ἐγὼ δ' ἀπ' αὐτῆς φύγον ὥστε κόκκυξ
ἀσπίδα βίπας ποταμοῦ καλλιρροῦ παρ' ὄχθας.

And of Horace, Alcaeus' Roman imitator : —

*With thee I saw Philippi's plain,
Its fatal rout, a fearful scene !
And dropp'd, alas ! th' inglorious shield,
Where valour's self was forc'd to yield.*¹

— FRANCIS.

In the duel with Phrynon it is related that Pittacus vanquished his antagonist by entangling him in a net and killing him with a trident, a form of combat called *retiarii*, afterward forced upon the gladiators in the Roman amphitheatres. That the Lesbians considered the defeat at Sigeum an honourable one is proved by the fact that they received the home-coming army with great honours, and richly rewarded Pittacus. The war with Athens was terminated by the arbitration of Periander, Tyrant of Corinth, who left each state in control of its original territory.

Then followed another period of internal dissensions and bloody wars. Myrsilus, Megalagyrus, the Cleanactids, and others placed themselves at the head of the people, each claiming to be endeavouring to establish a democracy, but really intending to enthrone himself as tyrant. Against these demagogues Alcaeus, with intense patriotism and unquestioned bravery, led the nobles,

¹ *Carm.* II, 7, 9.

and, for many years, was victorious. Myrsilus was defeated and killed, and Alcaeus, in *fr.* xxvi heartily rejoices. But eventually the democracy was triumphant, and Alcaeus, Antimenidas, and the other nobles were driven into exile. There is no further mention of Cicis, who, perhaps, was killed during the Athenian war, or in one of the internal disturbances. In the wars between the nobles and the democratic faction, Alcaeus not only took an active part as a soldier, but aroused his fellows by war poems assailing the demagogues, and filled with all the bitter invective that his intense nature was capable of putting forth. To this period must be ascribed most of the Stasiotica, or Polemic Odes, more especially *The Ship of State*, *frs.* xx and xxi, the original of all the allegories wherein the state is likened to a ship, and directed, according to Heraclides, against Myrsilus; the description of the armoury, *fr.* xix, and other polemic pieces. The poem on the armoury has frequently been cited by modern critics to prove that Alcaeus was nothing more than a military fop, fond of the trappings of war, but not in love with its dangers. In his lectures upon Greece, delivered before the Lowell Institute, the late President Felton, of Harvard University, speaking of Alcaeus and of this poem, says: "*The longest piece*

remaining of this poet is his brilliant description of the martial furniture with which he had embellished his own habitation; and this piece of military foppery is a proof that it was the show and gauds of war, and not its hard blows, to which he was addicted." The ending of this poem proves, however, that it was written by Alcaeus to incite his followers to be about their warlike work. Moreover, the unanimous testimony of all ancient writers that Alcaeus was a courageous soldier is sufficient to overthrow these modern deductions. Professor George S. Farnell, in his note on this poem, calls Wellington to witness the well-known fact that the greatest military dandies frequently make the best soldiers; and we have at home illustrious examples in our own Washington and Lee.

During their exile, Alcaeus and Antimenidas travelled widely. According to Strabo, Alcaeus visited Egypt, and, in one of his poems, described the mouths of the Nile. It is probable that he wandered into Thrace. In *fr.* xcix he praises the Hebrus as the most beautiful of rivers, and Bergk argues that he must have travelled in Thrace in order to experience the winter described in *fr.* viii. Antimenidas went even as far as Babylon, where he served in the army of Nebuchadnezzar, and achieved a great repu-

tation as a doughty warrior. He probably took part in the conquest of Judea and the destruction of Jerusalem in 587 B.C. In *fr.* xviii Alcaeus welcomes him home and relates one of his deeds of prowess for which the Babylonians rewarded him with a sword whose hilt was of ivory inlaid with gold. To this period of exile and travel are to be ascribed the songs of travel of which we have numerous small fragments, and many of the Drinking-songs. During their exile, the nobles never lost sight of their design to reestablish the aristocracy in Mitylene, and were continually planning and plotting against the home government. It is possible that the real reason of Antimenidas' connection with the Babylonians was to enlist their aid for the nobles. As the noble party grew stronger and began to threaten an invasion of Lesbos, the people grew fearful, and, in 589 B.C., chose Pittacus as *Aisymnetes* or absolute ruler for ten years, to strengthen the city and lead them in repelling the aristocratic party. Upon this, Alcaeus attacked Pittacus in the bitterest and most scurrilous verses. In *fr.* xxiv he calls him *κακοπάτριδα* = base-born, because he was not of noble birth; and in other fragments he calls him "Drag-foot," "Split-foot," "Thick-belly," "Dirty Fellow," and other contemptuous names.

Pittacus was at this time about sixty years of age. He was a native of Mitylene, his father being Tyrrhadius or Hyrrhadius, a Thracian, and his mother a Lesbian. Besides being a warrior of renown and a political leader of great sagacity, he was a man of letters, and was reckoned one of the Seven Sages. Some of the many sententious sayings attributed to him in ancient times have survived, among them: "*Know the proper time,*" and "*It is difficult to be virtuous.*" We have, too, a short poem by him which has been thus rendered by Mr. Charles Merivale:—

*March with bow and well-stock'd quiver
Arm'd against the wicked wight;
For his tongue is faithless ever,
Words and thoughts just opposite.¹*

It is said that he composed many elegiac verses. Pittacus has generally been pictured as a wise, moderate ruler, ambitious only to further the good of Mitylene and its people; but, while his ability cannot be questioned, we have a glimpse of the other side of the picture in the

¹ Ἐχοντα δὲ τὸξον τε καὶ ἰοδόκον φάρετραν
στείχειν ποτὶ φῶτα κακόν.
πιστὸν γὰρ οὐδὲν γλῶσσα διὰ στόματος
λαλεῖ διχόμυθον ἔχουσι καρδίᾳ νόημα.

refrain of the popular Mill Song of Mitylene,
which has been preserved : —

*Grind, mill, grind !
For Pittacus himself is grinding,
Ruling mighty Mitylene.*¹

It is related that Pittacus restored rule and order to the city, which enjoyed several years of peace. But the nobles, gathering all their strength, made a last, desperate effort to regain power. About 585 B.C. Alcaeus, at the head of the exiles, invaded the island, but was defeated and taken prisoner. Pittacus released him, saying that forgiveness was better than revenge. He has been praised and highly applauded for his apparent great generosity to Alcaeus, who was not only an enemy of the State, but also his bitter personal foe. But it is more pleasant to forgive than to be forgiven, easier to play the part of the magnanimous victor than to accept from his hands the bitter fruits of defeat. It is possible, too, that it was rather shrewdness than generosity which prompted Pittacus ; for, by sacrificing Alcaeus to his personal hatred, he would only further have inflamed the partisans

¹ " Ἄλει μύλα ἄλει ·
καὶ γὰρ Πιττακὸς ἄλει,
μεγάλας Μιτυλάνας βασιλεύων.

LIFE OF ALCAEUS

of the aristocratic faction. That Alcaeus accepted his fate with equanimity and settled down into the life of a peaceable citizen would seem to put him in quite as good a light as Pittacus.

Alcaeus was now fast approaching middle life; and though we have no further historical mention of him, it is probable from *fr.* xxxvii that he lived to enjoy a ripe old age.

Pittacus ruled the city well until 579, when he declined a reëlection, but lived ten years longer, dying at an advanced age in 569 B.C.

The only relative named or addressed by Alcaeus in the fragments we have is his brother Antimenidas. There is no mention of father or mother, wife or child, and it is probable that

he was not married. He addresses or names some of his friends, and the beautiful youths Menon and Dinnomenes; and, in the scanty remains of his Love-songs, we can find mention of only Sappho. There is little doubt that he was in love with Sappho, and was one of her — perhaps many — rejected suitors. Aristotle, quoting line 2 of *fr.* xii, says that it was addressed by Alcaeus to Sappho; and the first line of the same fragment rests upon the authority of Hephaestion. Hermesianax in a Catalogue of Things Relating to Love, quoted by Athenaeus,

xv, 598 B, says that Alcaeus often sang of his love for Sappho : —

*And well thou knowest how famed Alcaeus smote
Of his high harp the love-enlivened strings,
And raised to Sappho's praise the enamoured note,
'Midst noise of mirth and jocund revellings :*

*Aye, he did love that nightingale of song
With all a lover's fervours.*¹— J. BAILEY.

But Hermesianax is not so sure an authority, for in the same poem he commits the anachronism of making Anacreon one of Sappho's lovers. Stephanus of Byzantium, and among later critics Professor F. Blass of Kiel, have argued that Aristotle was mistaken or was merely following a common but erroneous tradition in attributing this fragment to Alcaeus, and that it belongs, together with Sappho's answer, to a dialogue composed entirely by Sappho. But in addition to the inherent improbability of Aristotle's mistake in a matter of authorship, which he states so clearly and positively, is the fact that two of his disciples, Chamaeleon and Dicaearchus, wrote treatises on Alcaeus and Sappho, and Aristotle had

¹ Δέσβιος 'Αλκαῖος δὲ πόσους ἀνεδέξατο κόμους,
Σαπφούς φορμίζων ἡμετέρετα πόθον, κ.τ.λ.

therefore an unusual occasion to be thoroughly familiar and accurately acquainted with both poets. The circumstance that the lines attributed to Alcaeus are in a modified Sapphic metre (that is, Sapphic with the addition of anacrusis, a form never used by Sappho, but frequently by Alcaeus), and the lines attributed to Sappho are in Alcaics, seems to be enough to destroy the theory that all belonged to a dialogue composed by Sappho. The great trouble with some of the critics is that they become Sappho-mad (a sweet and easy malady! for who can study the beguiling mistress of song without becoming a worshipper?), and seek all possible excuses to add to her too scanty remains every fragment worthy of her muse. Among the later Greek critics and during the early centuries of this era, while the poems of Sappho and Alcaeus were extant, the story of Alcaeus' love for the poetess was accepted without question and was a favourite subject in art. An ancient terracotta plaque of unknown manufacture, in the British Museum, represents Sappho with her lyre, seated, while Alcaeus stands leaning toward her, grasping her lyre with his right hand, the two conversing or singing; and at Munich there is a vase of the fifth century, upon which Alcaeus and Sappho are pictured standing, with

lyres in hand, singing. Added to the historical testimony is the very strong probability of the story. Alcaeus and Sappho belonged to a class within a class in a small insular city; they were both poets, both aristocrats, both natives of Mitylene. They were therefore necessarily brought into close contact with each other, and it would be strange indeed had not the strong, impulsive, manly, warrior-poet become enamoured of the poetess, no less strong, but truly feminine, no less impulsive but more delicate, a woman before whose genius he, master-poet though he was, must have bowed down in self-forgetful homage. It is further probable that Alcaeus and Sappho were associated not only at home but in exile, for it is pretty well authenticated that for some reason Sappho fled from Mitylene to Sicily about the end of the seventh century. As she belonged to the nobility, or the aristocratic party, it is possible that she was forced to flee with the other nobles after their defeat, which happened about this time, and that she returned to Lesbos after peace was established; while Alcaeus roamed from country to country, until, at the head of the nobles, he invaded his native city and suffered his final defeat. It is certain that Alcaeus was younger than Sappho, and perhaps in this

fact is to be found the secret of his failure to win her love ; for it is possible, and even probable, that the following fragment of one of her poems is another repulse to the pleadings of Alcaeus : —

*If thou wouldst still be dear to me,
With younger maidens seek thy joy ;
For I am loath to mate with thee,
An older woman with a boy !¹*

Both the public and private character of Alcaeus have suffered much at the hands of some modern critics. He has been painted as a political trickster and malcontent and as a vain military fop, and in his private life as a drunkard and libertine. Colonel Mure has placed him, together with Sappho, beyond the pale of human respectability ; and Dr. Felton, in the lectures above referred to, after quoting Merivale's translations of some of the Drinking-songs, says : "*We cannot wonder at any madness or folly in the life of a man so devoted to the god of wine.*" And later : "*We cannot respect his personal character, which was stained by boastfulness,*

¹ Ἄλλ' ἔων φίλος ἀμμιν (ἄλλο)
λέχος ἀρνυσο νεώτερον·
οὐ γὰρ τλάσομ' ἔγω ξυνοίκην
νέψ γ' ἔσσα γεραιτέρα. (BERGK, No. 75.)

excess, and perhaps profligacy. He was an unscrupulous and bitter hater of men who had in any way offended him, and he slandered them without stint or decency."

But, after all, what would it matter were all these charges true? what effect has an author's private life upon the literary worth of his writings? We may as well prepare to purge our libraries of considerably more than half of the best literature of the world, if we are to judge it by the private lives of its producers as painted by the zealous and jealous defenders of the purity of literature who live after them. Yet, while it does not affect the merit of his writings, it is a satisfaction to know that an author whom one admires is not altogether bad. The public life of Alcaeus, and the charges that he was a military fop and a coward, have already been considered. It is inconceivable that a man should for many years maintain the leadership of a large and powerful political party, a party which for many generations had been in control of the state, and be aught but a brave, generous, and able leader. The charges that Alcaeus was a drunkard are founded upon his avowed fondness for wine and upon the large proportion that the Drinking-songs bear to the whole of his remains. That he was fond of wine is not

to be denied, but he preached its use, not its abuse, as is clearly shown in *fr.* xi. The Greeks were a temperate race, and drunkenness was not one of their vices. With their famous wines — and the Lesbian wines were particularly noted for their excellence — it was the custom to mix water, and it appears from *frs.* i, x, and lxiv that Alcaeus did not depart from this custom. How different from the drinking-songs of Alcaeus is the exclamation of Catullus : —

*At vos quo libet hinc abite, lymphæ,
Vini perniciēs, et ad severos
Migrate : hic merus est Thyonianus.*

— xxvii, 5-7.

Arguing from their writings we may more reasonably conclude that Horace was a drunkard than Alcaeus. The large number of Drinking-songs among the fragments argues nothing. They are nearly all quoted by Athenæus to prove that Alcaeus had composed them for all occasions, but there is nothing to show how great a portion of his ten books of poems were Drinking-songs. The charge that he was a libertine, addicted to many vices, is founded not so much upon anything to be found in his fragments, or in early historical statements, as upon the statement of Quintilian that Alcaeus at

times debased his muse by writing unworthy things; and upon certain remarks of Cicero. The charge is so intangible as to be impossible of refutation. Greek morals of the sixth century B.C. were, in one very essential feature, the direct antithesis of Christian ideals; and with the remark that in his private life Alcaeus was probably neither better nor worse than the average Lesbian of birth, education, and position in that day, the whole subject may very profitably be dismissed.

The extent of the writings of Alcaeus was considerable, for Hephaestion says that Aristophanes and Aristarchus, the famous Alexandrian grammarians and critics, wrote commentaries on his poems and divided them into ten books; and this is corroborated by Athenaeus, who quotes *fr.* vii from the Tenth Book. Hephaestion does not say in what manner this division was made, whether chronologically, by metre, or by subject. Of the ten books we have now remaining only a handful of fragments, scarcely two hundred lines in all, and even these would be lost to us but for the quotations by Athenaeus, Apollonius, Hephaestion, Strabo, Heraclides, and others. In what manner his works have so completely perished it is impossible to conjecture. Cardan says that the works of the

lyric poets were burned by Gregory Nazianzen about 380 A.D., but even if this story be true, all the copies of Alcaeus then existing were not destroyed; for a quarter of a century later Horapollo, the grammarian of Alexandria and Constantinople, wrote a commentary on Alcaeus. According to Scaliger the poets were burnt at Rome and Constantinople under Gregory VII about 1073. This story has little or no corroboration, and even if true, it is incredible that all the manuscripts of the poets were collected and destroyed. It is the ardent hope of the entire literary world that the works of Alcaeus and of the other lyric poets may yet be recovered; and this hope is not a foolish one and may yet be justified is proved by the recent discoveries of

Alcman and Bacchylides, and the more recent and very extensive discoveries of ancient manuscripts in Egypt by Mr. Bernard P. Grenfell and Mr. Arthur S. Hunt, from which an ode of Sappho, a fragment of Alcman, and other classical fragments have been sifted and published.

But until the longed-for discovery is made we must be content with one complete poem of seven lines or twenty-one cola, *The Armoury*, fr. xix, and a hundred fragments of from one to nine lines. We are indebted to the Deipnosophists of Athenaeus, that great treasure house

of classic gems, for *The Armoury* and for most of the Drinking-songs — one ode and thirteen fragments in all, aggregating forty-four lines to Apollonius for seventeen fragments or twenty-two lines; and to Hephaestion for fifteen fragments or twenty-one lines. Heraclides preserves the two fragments (xx and xxi) *The Ship of State*; Aristotle and Hephaestion preserve the address to Sappho; and the remaining fragments are found in the etymologies and in the writings of Strabo, Plutarch, and a score of grammarians, rhetoricians, and scholiasts. These fragments embrace a wide variety of subjects, but usually been divided into five classes: Drinking-songs, Love-songs, Polemic or Seditious Songs, Hymns, and Miscellaneous Songs. The Drinking-songs, the Polemics, and many of the Miscellaneous Songs may be classed as Scolia, or short, monodic pieces, to be sung at banquets or convivial meetings. In addition to the Hymns it is probable that Alcaeus composed more elaborate paeans; but all his poems of which we have any trace are purely melic, or lyrics in the true sense, that is, monodic songs, subjective, or expressive of the poet's personal feelings resulting from his own experiences, and composed for singing.

In ancient times, and while his songs were

still extant, Alcaeus enjoyed the highest reputation. He was placed among the nine great lyric poets and by some critics was given preëminence over them all. Athenaeus says that he was the greatest musician that ever lived. His works were studied and taught, and elaborate commentaries were written on them by Aristophanes and Aristarchus, the most celebrated of the Alexandrians; by Chamaeleon and Dicaearchus, the disciples of Aristotle; by Callias the Mitylereeian; and by Horapollon. He was frequently quoted by the historians and rhetoricians. The historian Dionysius of Halicarnassus says of him : *observe in Alcaeus the sublimity, brevity, and sweetness coupled with stern power, his splendid figures, and his clearness which was unimpaired by dialect; and above all mark his manner of expressing his sentiments on public affairs.*"¹

He was the acknowledged poetic master of Horace, who pays tribute to him in the Thirteenth Ode of the Second Book :—

*Where Sappho's sweet complaints reprove
The rivals of her fame and love,*

¹ Ἀλκαίου δὲ σκόπει τὸ μεγαλοφύες καὶ βραχὺ καὶ ἡδὺ μετὰ δεινότητος, ἔτι δὲ καὶ τοὺς σχηματισμοὺς μετὰ σαφηνείας, ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται, καὶ πρὸ πάντων τὸ τῶν πολιτικῶν πραγμάτων ἦθος.

THE SONGS OF ALCAEUS

*Alcaeus bolder sweeps the strings,
And seas, and war, and exile sings!
Thus while they strike the various lyre,
The ghosts the sacred sounds admire;
But when Alcaeus tunes the strain
To deeds of war, and tyrants slain,
In thicker crowds the shadowy throng
Drink deeper down the martial song.*

— FRANCIS.

And again in the Nineteenth Epistle of the First Book, where he boasts that he is the first to give Alcaeus to Rome:—

*I first attempted in the lyric tone
His numbers, to the Roman lyre unknown,
And joy, that works of such unheard-of taste
By men of worth and genius were embraced.*

— FRANCIS.

Horace also makes this boast in the *Exegi Monumentum*.

Quintilian, in Book X, referring to the praise bestowed by Horace, says: "*Alcaeus is deservedly given a golden harp in that part of his works where he inveighs against tyrants and contributes to good morals; in his language he is concise, exalted, careful, and often like an orator; but he has*

*descended into wantonness and amours, though better fitted for higher things."*¹

In the variety of his subjects, in the exquisite rhythm of his metres, and in the faultless perfection of his style, all of which appear even in the mutilated fragments, he excels all the poets, even his more intense, more delicate, and more truly inspired contemporary, Sappho. His powers of description are of the highest order, and his pictures are real and vivid; there is neither a word too much nor one wanting. Reading *fr.* iii one can almost feel the sultry breath of the summer fields wooing one to languor; and *fr.* viii makes one long for the cheery log fire and a cask of rich old Lesbian vintage. *The Shipwreck* is as realistic as it is impetuous; and in *fr.* xix we have a finished picture of the poet's armoury in all its details. He was fond of allegory, but his figures of speech though perfect are few; and the similes which he uses, especially in *frs.* xl and liii, are simple but striking. In his choice of adjectives and in the aptness of his epithets he is unexcelled. Elision occurs rarely in his verses, but he makes frequent use of alliteration

¹ In parte operis aureo plectro merito donatur qua tyrannos insectatur multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens et plerumque oratori similis; sed in lusus et amores descendit, majoribus tamen aptior.

THE SONGS OF *ALCAEUS*

and even of rhyme, for the regularly recurring assonance in many of the fragments is too marked to be merely accidental.

In rhythmical powers, in mastery of metre, Alcaeus easily excels all the poets. He uses trochees and iambs, and their composite the choriamb, dactyls, spondees, and Ionics, and combines them in almost numberless variations, and with consummate musical skill. The most famous of his metres is the Alcaic, called after him because he is supposed to have invented it; though it is probable that it was invented by Archilochus or Alcman and developed and perfected by Alcaeus. The Alcaic stanza, or "system," consisting of four lines, or cola, is a most artistic combination of trochees and dactyls. Concerning this metre and Horace's adaptation of it Professor Farnell says: "*As most classical readers owe their acquaintance with the Alcaic stanza to the Odes of Horace, it is important for me to point out in what particulars the Roman poet deviated from his Greek model. The proper metrical scheme of the stanza in Alcaeus is, strictly speaking, as follows:—*"

U : _ U _ U ~ U _ U - V
 U : _ U _ U ~ U _ U - ^
 U : _ U _ U _ U _ U
 ~ U ~ U _ U _ U

LIFE OF ALCAEUS

This is varied by admitting an 'irrational' long syllable in certain places, so the scheme becomes in practice :—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

It will be noticed that whereas in the neutral places Alcaeus employs a long or short syllable more or less indifferently, Horace with rare exceptions employs a long syllable only; so that his regular scheme becomes

— : — ∪ — — ∩ ∪ — ∪ ^
— : — ∪ — — ∩ ∪ — ∪ —
— : — ∪ — — — ∪ — ×
∩ ∪ ∩ ∪ — ∪ — ×

In the anacrusis of the first three lines, Horace does indeed not infrequently employ a short syllable, there being some twenty instances in the Odes; but in the case of the fifth syllable, we find one single example alone of a short quantity, viz., Od. iii., 5. 17:—

'Si non periret immiserabilis.'

It is not likely that these changes in the Alcaic stanza were made by Horace unconsciously. His Odes were written, not for melody, as those of Alcaeus, but for recitation; and the slower movement effected by the extensive use of the 'irrational' long syllables

imparted a gravity and dignity to the rhythm admirably adapted in most cases to the nature of the subject.

"There is another novel and important feature in *Horace's Alcaics*; namely, the employment in ll. 1-2 of diaeresis after the fifth syllable or the second trochee, thus:—

Caelo tonantem || credidimus Jovem.

"In *Alcaeus* cases of such diaeresis are entirely accidental, but *Horace* admits of only four exceptions to the practice:—

(1) *Od. i. 16. 21. Hostile aratrum exercitus insolens.*

(2) *Od. i. 37. 5. Antehac nefas depromere Caecubum.*

(3) *Od. i. 37. 14. Mentemque lymphatam Mareotico.*

(4) *Od. iv. 14. 17. Spectandus in certamine Martio.*

"Of elision between the fifth and sixth syllables, I find no more than eighteen instances throughout the *Odes of Horace*.

"Having slackened the natural movement of the rhythm by avoiding short quantities whenever it was possible to do so, he evidently found the line too long for a single colon. Indeed, when we read the four examples above, where there is no diaeresis, we feel

LIFE OF ALCAEUS

that, in declamation, if not in melody, the pause after the second trochee falls best on a final syllable."

Alcaeus also uses the Sapphic stanza, sometimes adding "anacrusis" (*i.e.* a short foot, usually of one, sometimes of two, syllables, preceding the first real foot of the measure) to give more strength to the lines. It is impossible really to reproduce in English the Greek metres, but attempts at the reproduction of the Alcaic and Sapphic measures will be found in the verse translations of *frs.* xxvii and xxviii.

Another striking example of metre in Alcaeus is found in *frs.* xi, xix, and xxx. This is a very artistic and musical combination of trochees, dactyls, and iambs. Each line is a stanza or "system," consisting of three cola, the first two being Glyconic verses and the third an iambic dipody. He was very fond of choriambes, which we find in no less than seven of the longer fragments, the choriambic metre proper always being introduced by a "basis" consisting of a trochee, dactyl, iamb, or two short syllables; and he makes frequent use of logaoedic measures (that is, combinations of trochaic and dactylic metres, as in the Alcaics, Sapphics, and Glyconics) and of the choreic dactyl.

Professor Farnell, in his criticism of Alcaeus, while praising the artistic excellence of his verse,

complains that no true poetry can be found in his songs. He says: "*His faultless style and the unflagging energy of his sentiments are worthy of the greatest admiration; but there is something we look for in great poetry which is wanting in Alcaeus. The poet's eye should 'move from heaven to earth, from earth to heaven,' but the gaze of Alcaeus remains fixed upon the earth, and he never transports us with him into an ideal region. His descriptive passages, for all their vivid realism, are not lit up by any radiance of the imagination; they have none of the glamour of Alcman's famous Εὐδουσι δ' ὀρέων κορυφαί τε καὶ φάραγγες κ.τ.λ. or the rapture of the dithyramb in which Pindar celebrates the approach of spring. Even the line that has in it the truest ring of high poetry—*"Ἦρος ἀνθεμοέντος ἐπιδίον ἐρχομένοιο*—is but the prelude to an invitation to the wine-cup. In fact, Alcaeus makes manifest to us that poetry was the ornament or plaything of his existence rather than its vital essence. Most of his poems may be ascribed to the class of Paroenia or Scolia, and this alone would lead us to expect that the writer would aim rather at appealing to the sympathies of his boon companions than to an exalted poetic standard. Nevertheless, his poetry is admirable of its kind, and in variety and rhythmical power surpasses that of his else more gifted contemporary, Sappho. It is*

only when we look to find in Alcaeus a master-spirit among poets that we need be disappointed."

While admitting that there is not to be found in Alcaeus the intense poetic spirit and the sublimity of imagination which are so superabundant in Sappho, it is impossible to agree with Professor Farnell in denying to him the exalted sentiments of a truly great poet. In studying his fragments it is essential to consider the manner in which they have been preserved. Many of the fragments of Sappho and of the other lyrists have been quoted and preserved for the very reason of their poetic beauty and artistic excellence. Not so with Alcaeus. Athenaeus quotes the Drinking-songs to prove that Alcaeus composed one for every occasion, and *The Armoury* to illustrate his remark that music was an exhortation to courage. The other fragments are quoted by a lexicographer in discussing a word, by a grammarian to prove a construction, by a prosodian to illustrate a metre, or by historians, geographers, and philosophers in proof or argument. Nevertheless, among these fragments, quoted haphazard as they are, may be found phrases which prove that the poet's mind soared far above the banquet table, and far beyond petty political intrigues. The most conspicuous of these is

Perseus's labors
people's wars
invincible.

THE SONGS OF ALCAEUS

fr. xxii, *Fighting men are the City's fortress.* This is all that is left of what must have been a truly great poem, a poem in which Alcaeus tells his countrymen that not in lifeless stones and timbers are to be found the greatness and strength of a commonwealth, but in its brave and noble citizens. We may form some notion of what this song was from Sir William Jones' noble paraphrase, *The State*, which commences:—

What constitutes a State?

*Not high-raised battlement, or laboured mound,
Thick wall or moated gate;
Not cities fair, with spires and turrets crowned,
No; men, high-minded men.*

And we may form an idea of what an impression it made upon the ancient mind, and how well known and popular it was, from the remark of Aristides: "*It seems to me that only Themistocles of all men has truthfully, or at any rate carefully, shown briefly what are the words which the poet Alcaeus sang long ago, for many receiving them, one from another, they afterwards came to be: Nor stones nor timbers nor the art of building forms cities, but whenever and wherever there may be found men ready to defend themselves there is the city and the fortress.*"¹

¹ For text, see fr. xxii and note.

Frs. xxxii, xlvii, lx, and lxxxiii are doubtless from songs of exalted sentiment, and *fr.* lvi is clearly the original of Horace's : *Dulce et decorum est pro patria mori.*¹

Alcaeus has the appreciation of and love for nature, especially the little things of nature, which are common to all great poets. This is especially apparent in his enthusiastic greeting to spring, his descriptions of summer and winter, and the storm at sea, in his mention of the wild duck, *fr.* xxxiii, of the sea cockle, *fr.* xxxiv, and of the stag, *fr.* xc, and in his praise of the river Hebrus, *fr.* xcix.

While Archilochus was Alcaeus' great master, he also learned from Hesiod, for *Summer*, *frs.* iii and iv, and *Speech for Speech*, *fr.* xxxv, are close imitations of passages in the *Works and Days*. It is probable that his love of epic forms is due to the influence of Homer.

He himself was widely imitated by Theognis, by the Greek tragedians, and by the other Greek poets; but principally by Horace.

The debt of Horace to Alcaeus must have been very great; for even among the scanty fragments that we have of Alcaeus we find nearly a score that were imitated by Horace in sense and

¹ *Carm.* III, 2, 13.

metre, sometimes almost word for word, and occasionally whole stanzas together. It is true that Horace studied and imitated the other Greek lyrists, but as he himself testifies, Alcaeus was his principal master. Nearly all his lyric metres are founded on Alcaeus, and it is probable that many of his poems are direct translations. We can admit this without considering Horace in any sense a plagiarist; for not only does he boast of having translated him, but it is probable that among educated Romans of that day Alcaeus was as current as Horace himself. A comparison of the songs of Alcaeus with their imitations by Horace serves strongly to bring out and show clearly the true poetic genius of the former; for great as was his skill, Horace failed to transfer to his imitations the fire and energy of his model even more signally than did Catullus fall short of imparting to his translations of *The Ode to Anactoria* and the *Epithalamia* the true spirit of Sappho.

At first thought it seems strange that Catullus, although confessedly a student of the Greek lyrists, and a translator of Sappho and Callimachus, was entirely unaffected by Alcaeus. In all his poems there is no trace, in thought, style, or metre, of the influence of Alcaeus. This may be due to the dissimilarity of Catullus from

Alcaeus in his nature and poetical gifts, and his similarity to him in outward life and career. The poetical gifts of Catullus were cast in the same mould as Sappho's. He was more intense, more passionate, more spontaneous, less easily bound down by the strict canons of the poetic art, than Alcaeus and Horace. Indeed, in true poetical genius he was as much superior to the Lesbian as he was to his own great and famous compatriot, and as Sappho must be ranked as the most highly gifted of the Greek lyrists, so must Catullus be considered the greatest of the Roman. But in his life Catullus was more truly the Roman successor of Alcaeus than was Horace. In his travels and probable military career, in his political position, in his hatred and abuse of Caesar and Mamurra, in his unfortunate love, in his fondness for wine and convivial company, in his love for home, indeed, in all his loves and hates, and in all the essential features of his life, Catullus was marvellously like his Lesbian predecessor. This dissimilarity in one direction and similarity in the other would each naturally tend to turn the Roman aside from the study and imitation of the Lesbian.

In other far distant climes and times the great Lesbian poet, soldier, and exile has had his successors, and in the Portuguese Camoëns and the

THE SONGS OF ALCAEUS

English Byron he seems almost to have lived again.

In concluding his remarks upon Alcaeus in the essay on the "Nine Lyric Poets," published in *The Gentleman's Magazine* for April, 1877, Mr. John Moreton Walhouse calls attention to the similarity of the lives of Alcaeus and Byron :
" *This fiery Greek ran through all the vicissitudes of life, and tinged them with his genius. Remembering how in our own age another passionate spirit, also nobly born, a wild, impulsive poet, keen satirist, lover of wine and beauty, devoted to freedom, and dying for its cause under Grecian skies, wandered and sang amid the sunny Cyclades, a Pythagorean philosopher might also declare that in Byron Alcaeus had, after millenniums, lived again and once more visited his former abodes.*"

LONGER FRAGMENTS

ΣΤΥΜΠΟΤΙΚΑ

I

Ἦρος ἀνθεμόεντος ἐπάϊον ἐρχομένοιο·

* * * * *

ἐν δὲ κίρνατε τῷ μελιάδεος ὅττι τάχιστα
κράτηρα.

II

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέraisιν
περθέτω πλέκταις ὑποθύμιδάς τις,
καδ δὲ χευάτω μύρον ἄδν κατ τῷ
στήθεος ἄμμι.

LONGER FRAGMENTS

DRINKING-SONGS

SPRING

I feel the coming of the flowery Spring,
 Wakening tree and vine;
A bowl capacious quickly bring
 And mix the honeyed wine.

Weave for my throat a garland of fresh dill,
 And crown my head with flowers,
And o'er my breast sweet perfumes spill
 In aromatic showers.

III

Τέγγε πνεύμονας οἴνω· τὸ γὰρ ἄστρον περι-
 τελλεται,
 ἃ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὸ
 καύματος.
 ἄχει δ' ἐκ πετάλων φάδεα τέττιξ, πτερύγων
 δ' ὕπο
 κακχέει λιγύραν (πύκνον) αἰοῖδαν, (θέρος)
 ὄπποτα
 φλόγιον κατὰ γᾶν πεπτάμενον πάντα καταυ-
 άνη.
 ἄνθει καὶ σκόλυμος· νῦν δὲ γυναῖκες μιαρῶ-
 τатаι,
 λέπτοι δ' ἄνδρες, ἐπεὶ καὶ κεφάλαν καὶ γόνα
 Σείριος
 ἄζει.

IV

Πίνωμεν, τὸ γὰρ ἄστρον περιτέλλεται.

LONGER FRAGMENTS

SUMMER

Come all and wet your throats with wine.
The dog-star reigns on high,
The Summer parches tree and vine,
And everything is dry.
Full cheerily the locust sings
Within the leafy shade,
Rasping away beneath his wings
A shrill-toned serenade.
Come all, and drink, the star is up!
Come all and drain the sparkling cup.

The artichokes are all ablowl
And all the fields ablaze,
Where Phoebus draws his dazzling bow
And hurls his spreading rays.
The women burn with fierce desire,
The men are dead with heat,
For Sirius sends a baleful fire
And parches head and feet.
Come all, and drink, the star is up!
Come all and drain the sparkling cup.

THE SONGS OF ALCARUS

V

Τερένας ἄνθος ὀπώρας.

VI

Οἶνος γὰρ ἀνθρώποις δίοπτρον.

VII

Λάταγες ποτέονται
κυλιχνᾶν ἀπὸ Τηϊᾶν.

LONGER FRAGMENTS

AUTUMN

A PARAPHRASE

Behold! the tender Autumn flower
Is purpling on the hill,
The roses wither on the bower,
And vanished is the dill.
The morning air is keen and bright,
The afternoon is full of light,
And Hesper ushers in the night
With breezes damp and chill.

The purple harvest of the vine
Is bleeding in the press,
And Bacchus comes to taste the wine
And all our labours bless.
Then bring a golden bowl immense,
And mix enough to drown your sense,
And care not if you soon commence
Your secrets to confess.

For wine a mirror is, to show
The image that is fair,
The friend of lightsome mirth, the foe
Of shadow-haunting care.
So fill your Teian goblet up,
And scatter jewels from the cup,
And drink until the last hiccough
Shall drown your latest woe.

VIII

᾽Τει μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας
χείμων, πεπάγασιν δ' ὑδάτων ῥοαί.
(Πόντος δὲ νῦν, βαθεῖα θ' ὕλα,
Θραικίῳ βορέᾳ βρέμονται.)

Κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
μάλθακον ἀμφι . . γνόφαλλον.

IX

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·
προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
ὦ Βύκχι, φάρμακον δ' ἄριστον
οἶνον ἐνεκαμένους μεθύσθην.

LONGER FRAGMENTS

WINTER

Zeus hails. The streams are frozen. In the sky
A mighty winter storm is raging high.
And now the forest thick, the ocean hoar,
Grow clamorous with the Thracian tempest
roar.

But drive away the storm, and make the fire
Hotter, and pile the logs and faggots higher ;
Pour out the tawny wine with lavish hand,
And bind about thy head a fleecy band.

It ill befits to yield the heart to pain.
What profits grief, or what will sorrow gain ?
O Bacchus, bring us wine, delicious wine,
And sweet intoxication, balm divine.

X

Πίνωμεν· τί τὰ λύχν' ὀμνόμενον; δάκτυλος
ἀμέρα.
καδ' δ' ἄερρε κυλλίχναις μεγάλαις, αἷτα, ποι-
κίλαις,
φοῖνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
ἀνθρώποισιν ἔδωκ'. ἔγχχε κέρναις ἕνα καὶ δύο
πλήναις κακ κεφάλαις· ἃ δ' ἄτερα τὰν ἄτεραν
κύλιξ
ὠθήτω . . .

AN EVENING SONG

Let us drink, and pledge the night !
Wherefore wait the torches' light ?
Twilight's hour is brief.
Pass the ample goblet 'round,
Gold-enwrought, whereon is wound
Many a jewelled leaf.
Sprung from Semele and Zeus
Dionysus gave to us
Care-dispelling wine.
Pouring out the liquid treasure
With one part of water measure
Two parts from the vine.
Mix it well, and let it flow,
Cup on cup shall headlong go,
While we drink and laugh,
While we sing and quaff.

XI

Δοκίμοι δ' ἄριστος ἔμμεναι
πάνων· αἱ δέ κ' ὀνήσι φᾶδυσ περὶ φρένας
οἶνος, αὖ δις ἄθλιος
κᾶπος γὰρ κεφάλαν κατίσχει· τὸν φὸν θαμὰ
θῦμον αἰτιάμενος
πεδαμευόμενός τ' ἀσάζει· τοκ' οὐκέτι φανδά-
νει· πῶ τάνδε, πῶ.

DRINK WISELY

The happiest hours are in the cup,
But O beware the waking up
 If you but drink too deep.
For miserable is the wight —
Ay ! doubly wretched is his plight —
 Who woos a drunkard's sleep.

Imprimis comes a splitting head,
Secundo comes, in pleasure's stead,
 Remorse his heart to rend.
But if you 'd taste of joys divine,
Nor yet offend the god of wine,
 Drink wisely, O my friend !

ΕΡΩΤΙΚΑ

XII

Ἴσπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
θέλω τι ρεῖπην, ἀλλά με κωλύει αἶδως.

FROM SAPPHO

Αἰ δ' ἦχες ἔσλων ἔμερον ἢ κάλων,
καὶ μή τι ρεῖπην γλῶσσ' ἐκύκα κάκον,
αἶδως κέ σ' οὐ κίχανεν ὄππατ',
ἀλλ' ἔλεγες περὶ τῷ δικαίως.

LONGER FRAGMENTS

LOVE-SONGS

SAPPHO AND ALCAEUS

ALCAEUS :

Pure, violet-crownèd Lesbian maid,
Sweet-smiling Sappho, I had paid
An amorous suit to thee, but shame
Permits me scarce to breathe thy name.

SAPPHO :

Alcaeus, were thy heart and thought
With pure and noble feeling fraught,
And were thy tongue from evil free,
Nor framing double speech for me,
Shame had not driven away thy smile,
But thou hadst spoken free from guile.

XIII

Ἔμε δείλαν, ἔμε πασᾶν κακοτάτων πεδέ-
χοισαν.

XIV

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε,
λίσσομαι.

XV

Ἔκ μ' ἔλασας ἀλγέων.

LONGER FRAGMENTS

TO SAPPHO

A PARAPHRASE

Ah hapless me! O miserable me!
Wretched and all forlorn!
Driven from home, and on the raging sea
Hither and thither borne!

My land a tyrant's sport, my comrades dead,
My city torn apart,
There is no peaceful pillow for my head,
No haven for my heart.

But in thine eyes I see my beacon light,
For love is thronèd there,
And as Apollo triumphs over night
So Eros conquers care.

Then hear my song, O hear the love I sing,
I pray thee, O I pray!
And thou wilt make me soon forget the sting
Of sorrow passed away.

THE SONGS OF ALCÆUS

XVI

Οὐκέτ' ἔγω Λύκον
ἐν Μοίσαις ἀλέγω.

XVII

Ἄεισον ἄμμι τὰν ἰόκολπον.

LONGER FRAGMENTS

NO MORE FOR LYCUS

A PARAPHRASE

No more for Lycus will I sigh,
Or seek his fond caresses,
Or sing his darkly flashing eye,
His wealth of raven tresses.

No joyous paeon will I raise
While near to him I linger ;
Nor chant again his name, nor praise
The mole upon his finger.

But raise a song for her, O Muse !
The violet-crownèd maiden,
And praise her soft throat's changing hues,
Her low voice, laughter-laden.

Sing yet again her thousand charms,
Her eye's entrancing splendour,
Her swarthy cheeks and supple arms
And bosom dark and tender.

Yea, sing forevermore of her,
My mistress soft-beguiling,
Fairest of all who are, or were,
My Sappho, sweetly-smiling.

ΣΤΑΣΙΩΤΙΚΑ

XVIII

ΠΡΟΣ ANTIMENIDAN

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,
(ἐπειδὴ μέγαν ἄθλον Βαβυλωνίοις
συμμάχεις τέλεσας, ῥύσαό τ' ἐκ πόνων,)
κτένναις ἄνδρα μαχαίταν βασιληϊῶν
παλαίσταν ἀπολείποντα μόνον μίαν
παχέων ἀπὸ πέμπων.

LONGER FRAGMENTS

POLEMIC SONGS

TO ANTIMENIDAS

From ends of earth thou comest home
 Bearing a glittering blade,
Whose hilt of precious ivory
 With gold is overlaid.

For thou hast aided Babylon,
 Achieved a glorious deed,
And been a bulwark of defence
 In hour of sorest need.

Yea, thou hast fought a goodly fight,
 Slaying a mighty man
Who lacked of royal cubits five
 Only a single span.

XIX

Μαρμαίρει δὲ μέγας δόμος χάλκῳ· πᾶσα δ'
 ἄρῃ κεκόσμηται στέγα
 λάμπραισιν κυνίαισι, καττᾶν λεῦκοι κατύ-
 περθεν ἵππιοι λόφοι
 νεύουσιν, κεφάλαισιν ἀνδρῶν ἀγάλματα· χάλ-
 κιαὶ δὲ πασσάλους
 κρύπτοισιν περικείμεναι λάμπραι κνάμιδες,
 ἄρκος ἰσχύρῳ βέλους,
 θώρακές τε νέοι λίνῳ κοίλαι τε κατ' ἄσπιδες
 βεβλήμεναι·
 παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώματα
 πόλλα καὶ κυπάττιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρῶτιστ' ὑπὸ
 φέργον ἔσταμεν τόδε.

THE ARMOURY

The spacious hall in brazen splendour gleams,
And all the house in Ares' honour beams.
The helmets glitter ; high upon the wall
The nodding plumes of snowy horse's hair,
Man's noblest ornaments, wave over all ;
And brightly gleaming brazen greaves are there,
Each hanging safe upon its hidden nail,
A sure defence against the arrowy hail.
And many coats of mail, and doublets stout,
Breast-plates of new-spun linen, hollow shields,
Well-worn and brought from foe-abandoned
fields,
And broad Chalcidian swords are stacked about.
Bear well in mind these tools of war, they
make
Easy and sure the work we undertake.

XX

Ἄσυνέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἔνθεν κύμα κυλινδεται,
τὸ δ' ἔνθεν· ἄμμες δ' ἂν τὸ μέσσον
ναῖ φορήμεθα σὺν μελαίνα,

χείμωνι μοχθεῖντες μεγάλῃ μάλα·
περ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,
λαῖφος δὲ πᾶν ζάδηλον ἦδη
καὶ λάκιδες μεγάλαι κατ' αὐτο·

χόλαισι δ' ἄγκυραι.

XXI

τὸ δηῦτε κύμα τῶν προτέρων ὄνω
στείχει, παρέξει δ' ἄμμι πόνον πόλυν
ἄντλην, ἐπεὶ κε νᾶος ἐμβᾶ
νή(ατα).

THE SHIP OF STATE

I know not how to meet the tempest's rage !

Now here, now there the furious billows form
And compass us. We in the good black ship
Between the opposing waves are hurled, and wage
A desperate struggle with the darkling storm.

The straining sails grow clamorous ; they
rip,
And fly in rags. The foaming waters burst
Into the hold. The anchors loose their
grip.

And now a billow, greater than the first,
Rushes upon us, fraught with perils grave,
While the ship plunges deep into the wave.

XXII

Ἄνδρες πόλῃος πύργος ἀρεΐοι.

(Οὐ λίθοι οὐδὲ ξύλα οὐδὲ τέχνη τεκτόνων
αἱ πόλεις εἶεν, ἀλλ' ὅπου ποτ' ἂν ὦσιν ἄνδρες
αὐτοὺς σώζειν εἰδότες, ἐνταῦθα καὶ τείχη καὶ
πόλεις.)

LONGER FRAGMENTS

THE BULWARK OF THE STATE

Not in hewn stones, nor in well-fashioned beams,
Not in the noblest of the builder's dreams,
 But in courageous men, of purpose great,
 There is the fortress, there the living State.

XXIII

ΠΡΟΣ ΜΕΛΑΝΙΠΠΙΟΝ

Σὼς Ἀλκαῖος Ἄρη.

Ἔντεα δ' οὐ· κύτος (αὖτον) ἀνάκτορον ἐς
Γλαυκῶπι

Ἴρον ὀνεκρέμασαν

Ἄττικοι.

HIS ESCAPE FROM SIGEUM

Alcaeus hath escaped the hand
Of Ares on the battle-field;
He fled unto his native land,
But left behind his sword and shield.
The Attics held the spoils divine,
And hung them in Athena's shrine.

XXIV

Τὸν κακοπάτριδα
Πίττακον πόλιος τᾶς διχόλῳ καὶ βαρυδαί-
μονος
ἐστάσαντο τύραννον μέγ' ἐπαινέοντες ἄλλες.

AGAINST PITTACUS

This upstart Pittacus, this base-born fool,
They greet with joy, and acclamations gre
And set the willing tyrant up to rule
The strife-torn city, most unfortunate.

XXV

Ὀνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος
ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ῥόπας.

AGAINST MYRSILUS

This man, this raving idiot here,
With rank supreme and power great,
Will quickly overthrow the state,
Already is the crisis near.

THE SONGS OF ALCAEUS

XXVI

Νῦν χρὴ μεθύσθην καὶ χθόνα πρὸς βίαν
κρούην, ἐπειδὴ κάτθανε Μύρσιλος.

LONGER FRAGMENTS

THE DEATH OF MYRSILUS

Now for wine and joy divine,
Myrsilus is dead!
Now 't is meet the earth to beat
With quick and happy tread.
For Myrsilus is dead!
Myrsilus is dead!

TMNOI

XXVII

ΕΙΣ ΑΘΗΝΑΝ

Ὀνασσ' Ἀθανάα πολέμων ἴδρις
ἃ που Κορωνήας ἐπικρημνίου
ναὸν πάροιθεν ἀμφιβαίνεις
Κωραλίῳ ποτάμῳ παρ' ὄχθαις.

Ἡ που φάνασσ' ἀνδρῶν σὺ δεδασμένων
στράτον πόλισμ' ἐπιπνέοισα.

TO ATHENA

(IN ALCAIC METRE)

- O Queen Athena, mighty in war's alarms,
- O keeping guard by river Coralio,
And on the steeps of Coronea,
Over the house of thy sacred worship !

- O Queen perchance thou movest above the camp,
The camp of our divided armies.

THE SONGS OF ALCÆUS

XXVIII

ΕΙΣ ΕΡΜΗΝ

*Χαίρε Κυλλάνας ὁ μέδεις· σὲ γάρ μοι
θῦμος ὕμνην, τὸν κορύφαις ἐν ἄκραις
Μαῖα γέννατο Κρονίδα· μίγεις.*

LONGER FRAGMENTS

.

TO HERMES

(IN SAPPHIC METRE)

Cyllenean Ruler and Lord, a paean
Raise I now. Beloved of the son of Cronos,
Maia brought thee forth on the sacred moun-
tain's
Loftiest summit.

XXIX

ΕΙΣ ΕΡΩΝ

Δεινότατον θέων,
(τὸν) γέννατ' εἰπέδιλλος Ἴρις
χρυσοκόμα Ζεφύρῳ μίγαισα.

LONGER FRAGMENTS

EROS

He sprang, of gods the mightiest god,
From Zephyr, golden-tressed,
And gentle Iris, neatly-shod,
When Love these lovers blessed.

THE SONGS OF ALCAEUS

ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ

XXX

Ὡς γὰρ δῆπονι' Ἀριστῆδαιμόν φαιω' οὐκ ἐκτά-
λαμνον ἐν Σπάρτῃ λόγων
εἴπην· χρημέτ' ἔσθ' ἢ, πένης δ' οὐδέ τις
λετ' ἔσθ' ἢ οὐδὲ τίμιος.

MISCELLANEOUS SONGS

MONEY MAKES THE MAN

In Sparta once Aristodemus,
So the story ran,
A maxim full of wisdom uttered :
“ Money makes the man.”
For valour leaves the wretch that's poor,
And honour shuns the pauper's door.

XXXI

Ἄργαλέον πενία κάκον ἄσχετον, ἃ μέγα
δάμναις
λαὸν ἀμαχανίᾳ σὺν ἀδελφέῃ.

A grievous weight, too heavy to endure,
Bitter, and full of woe,
Is Poverty, who, with her sister, Want,
Cripples the people so.

XXXII

Τὰς ἐπιθυμίας γὰρ
οὔτε γύνῃ πέφυγεν
οὔτε φάνηρ.

LONGER FRAGMENTS

PUT AWAY DESIRES

'T is beautiful with pleasures gone
To put away desires,
For neither man nor maid can quench
Their all-consuming fires.

THE SONGS OF ALCÆUS

XXXIII

Ορνιθες τίνες οἶδ' ; ὠκεάνω γὰρ τ' ἀπὸ
περράτων
ἦλθον πανέλοπες ποικιλόδειροι τανυσίπτεροι.

LONGER FRAGMENTS

THE WILD DUCK

What bird is this from ocean,
From ends of earth remote,
With wings wide-spread in motion,
And many-coloured throat ?

XXXIV

Πέτρας καὶ πολίης θαλάσσης τέκνον . . .

* * * * *

. . . ἐκ δὲ παίδων χαύνοις φρένας, ἃ θαλασ-
σία λέπας.

LONGER FRAGMENTS

THE SEA COCKLE

Child of the aged rocks,
Child of the hoary sea,
 Thou fillest with joy
 The heart of the boy,
O cockle from the sea.

THE SONGS OF ALCÆUS

XXXV

Αἶκ' εἶπες, τὰ θέλεις, (αὐτός) ἀκούσαιο κε,
τά κ' οὐ θέλαιο.

LONGER FRAGMENTS

SPEECH FOR SPEECH

If you must freely utter
 Whatever things you will,
Be then prepared to listen
 To things that please you il

SHORTER FRAGMENTS

SHORTER FRAGMENTS

DRINKING-SONGS

Τριβώλετερ· οὐ γὰρ Ἀρκάδεσσι λῶβα
(φάγην βαλάνοις).

XXXVII

On my head of many sorrows pour myrrh,
and o'er my hoary breast.

XXXVIII

Plant no other tree before the vine.

XXXIX

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρὴ συμποσίας ἐπ' ὄνασιν ἔμοι γεγένησθαι.

I pray that some one call in the charming
Menon if it be fitting that he be a delight to me
at the banquet.

XL

Ἄλλοτα μὲν μελιάδεος, ἄλλοτα δ'
ὀξυτέρῳ τριβόλων ἀρυτήμενοι.

Drawing wine now as sweet as honey, now
more bitter than nettles.

XLI

Κρονίδα βασίλῃος γένος Αἴαν, τὸν ἄριστον
πεδ' Ἀχίλλεα,
(φαίσιν ἐς Τροίαν τῶν Δαναῶν ἔλθεμεν. . .)

(It is said that) Ajax of kingly birth, sprung
from Kronos, the greatest hero after Achilles
(went to Troy in the army of the Danaians).

XLII

. . . Ἀχιλλεὺς, ὁ γὰρ Σκυθίας μέδεις.

Achilles, ruling in the land of Scythia.

XLIII

Ἐκ δὲ ποτηρίων πώνης Διννομένη παρίσδων.

You drink from cups, sitting by the side of
Dinnomenes.

XLIV

Χαῖρε καὶ πῶ τάνδε.

Δεῦρο σύμπωθι.

Drink and be glad, my friend. Come hither
and drink with me.

LOVE-SONGS

XLV

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια.

Wine, dear child, and Truth!

THE SONGS OF *ALCAEUS*

XLVI

**Ἐπετον Κυπρογενήας παλάμαισιν.*

I fell by the hands of the Cyprus-born.

XLVII

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρήνοι.

The tender Graces took thee up in their
bosom, O Lily.

POLEMICS

XLVIII

. . . Βλήχρων ἀνέμων ἀχείμαντοι πνόαι.

The stormless breathings of the gentle winds.

XLIX

. . . Γαίας καὶ νιφόεντος ὠράνω μέσοι.

Between the earth and the cloud-flecked
heavens.

Μέλαγχρος αἶδως ἄξιος εἰς πόλιν.

Melanchrus (in his actions) towards the City
was worthy of respect.

LI

Λόφον τε σείων Κάρικον.

Brandishing the Carian crest.

LII

Οὐδέ πω Ποσειδαν

ἄλμυρον ἐστυφέλιξε πόντον·

οἶον (πέδον) γὰρ πελεται σέων.

Not yet has Poseidon lashed into fury the
salty floods; for then he comes upon the shore,
shaking the earth.

LIII

Ἐπταζον ὥστ' ὄρνιθες ὦκυν

αἶετον ἐξαπίνας φάνεντα.

They cowered as birds when the swift hawk
suddenly appears.

THE SONGS OF ALCÆUS

LIV

Ἄρεν δαίφοβος δαίκτηρ.

Ares foe-scattering, heart-cleaving.

LV

Ἄρεος στρατιωτέροις.

More valiant than Ares.

LVI

Τὸ γὰρ

Ἄρεϊ κατθάνην κάλον.

For it is noble to die in battle.

LVII

Μίξαν δ' ἐν ἀλλάλοις Ἄρεα.

But they fought hand to hand in battle.

HYMNS

LVIII

ὦ ἦ νᾶξ Ἄπολλον, παῖ μεγάλῳ Δίῳ.

O King Apollo, son of mighty Zeus.

LIX

. . . Ὡστε θεῶν μηδέν' Ὀλυμπίων λύσαι ἄτερ
φέθεν.

So that not one of the Olympian gods except
him could loosen it.

LX

Τὸ γὰρ θεῶν ἰότατ' ὕμμε λαχόντων γέραι
ἄφθιτον
ἀνθήσει.

For that honour shall remain inviolate by the
will of those gods who have been made thy
protectors.

LXI

Τὸ δ' ἔργον ἀγήσαιο τέα κόρα.

Let thy daughter proceed in the work.

MISCELLANEOUS

LXII

Καὶ πλείστοις ἐάνασσε λαοῖς.

And he was ruling many peoples.

LXIII

Πρώτα μὲν Ἄντανδρος Λελέγων πόλις.

First indeed Antandrus, city of the Leleges.

LXIV

Τὸν χάλινον ἄρκος ἔσῃ.

You will be a protection to the unmixed wine.

LXV

Πάμπαν δ' ἐτύφωσ', ἔκ δ' ἔλετο φρένας.

He is altogether stupefied with vanity and bereft of reason.

LXVI

Καί τις ἐπ' ἐσχαταῖσιν οἴκεις.

And a certain one dwelling in most distant parts.

LXVII

Μίγδα μάλευρον.

Mixed wheaten flour.

SHORTER FRAGMENTS

LXVIII

Ὡς λόγος ἐκ πατέρων ὄρωρεν.

Thus has the tradition from our ancestors arisen.

LXIX

Ἐμαύτῳ παλαμάσομαι.

I will bring it about for myself.

LXX

Ὅτ' ἄσφ' ἀπολλυμένοις σώας.

As he will save them from destruction.

LXXI

Οἶκω τε περ σῶ καὶ περ' ἀτιμίας.

Through you and through dishonour I exist.

LXXII

Εἷς τῶν δυοκαιδέκων.

One of the twelve.

THE SONGS OF ALCÆUS

LXXIII

Καί κ' οὐδὲν ἐκ δένος γένοιτο.

And from nothing nothing comes.

LXXIV

Αἰ δέ κ' ἄμμι Ζεὺς τελέσῃ νόημα.

But if Zeus grant the fulfilment of our desires.

LXXV

. . . Νόον δ' εἰαύτω

πάμπαν ἀέρρει.

He is thoroughly aroused in his mind.

LXXVI

Κάπιπλεύσῃ νάεσιν.

He will approach in ships.

LXXVII

Ἄμμι νύ θάνατοι θεοὶ

νίκαν.

The immortal gods grant the victory to us.

LXXVIII

Ἄχνάσδημι κάκως· οὔτι γὰρ οἱ φίλοι.

I am sorely grieved; for friends by no means —

LXXIX

*Νῦν δ' (αὐτ') αὐτός ἐπικρέτει
κινήσας τὸν ἀπ' ἱρας πύματον λίθον.*

He now has the mastery, moving upon the
holy field the last stone.

LXXX

*Νύμφαις, ταῖς Δίος ἐξ ἀιγιόχῳ φαῖσι τετυγ-
μέναις.*

Nymphs, descended, 't is said, from Zeus, the
aegis-bearing.

LXXXI

*Αἰ γὰρ καῖλλοθεν ἔλθῃ τόδε, φαῖ κήνοθεν
ἔμμεναι.*

For if one come from a certain place, he
declares that everything comes from there.

THE SONGS OF ALCÆUS

LXXXII

. . . Σὺ δὲ σαύτῳ τομίας ἔσῃ.

But you will be your own dispenser.

LXXXIII

Μηδ' ὀνίαις τοῖς πέλας ἄμμεων παρέχην.

Nor to bring sorrow upon our neighbours.

LXXXIV

Οὐδέ τι μυνάμενος ἄλλυι τὸ νόημα.

Nor the mind being shut up from other things.

LXXXV

Ἑρραφίωτ'· οὐ γὰρ ἄναξ (δεινότερος σέθεν).

Bacchus; for there is no king (more powerful than you).

LXXXVI

Ἄρκαδες ἔσσαν βαλανηφάγοι.

The Arcadians were chestnut-eaters.

LXXXVII

(Ταντάλῳ)

κείσθαι περ κεφαλᾶς μέγας, ὦ Αἰσιμίδα,
λίθος.

A huge stone is poised above the head of
Tantalus, O Aisimides.

LXXXVIII

Ἦρ' ἔτι, Δινομένη, τῷ Τυρραδῇ
τᾶρμενα λάμπρα κέαντ' ἐν Μυρσίλῳ;

Is it still pleasing, Dinnomenes? are those
things meet and glorious in Pittacus as they
were in Myrsilus?

LXXXIX

Οἷτινες ἔσλοι
ὑμμεων τε καὶ ἄμμεων.

Whosoever of you and of us are valiant.

XC

Ἐλάφῳ δὲ βρόμος ἐν στήθεσι φύει φόβερους.

An affrighted roar bursts from the breast of

THE SONGS OF ALCÆUS

XCΙ

Ἐπὶ γὰρ πᾶρος ὀνίαιρον ἱκνῆται.

For before he comes upon what is pleasing —

XCII

Πάλιν ἃ ὕς παρορίνει.

Again the sow stirs a little.

XCIII

Ἄμμέσιν πεδάορον.

High in air above us.

XCIV

Ἄλλα σαύτῳ μετέχων ἄβας πρὸς πόσιν.

But you went to your husband telling —

XCV

Ἔγω μὲν οὐ δέω ταῦτα μαρτυρεῖντας.

I am indeed in no need of proof of these things.

SHORTER FRAGMENTS

XCVI

Καὶ Σκυθικαῖς ὑποδησάμενος.

And shod with Scythian shoes.

XCVII

Ἐπὶ πατέρων μάθος.

Learning from the elders.

XCVIII

Πατέρων ἄμμων.

Ἀμμετέρων ἀχέων.

Of our fathers.

Of our sorrows.

XCIX

Ἑβρος κάλλιστος ποταμῶν.

Hebrus most beautiful of rivers.

THE SONGS OF *ALCAEUS*

C

Ἐκ τοῦ ψέφους τοξεύοντες.

Sending forth arrows out of the darkness.

CI

Αἰ δὴ μὰν χέραδος μὴ βεβάως φεργάσιμον
λίθον
κίνηις, καὶ κε φίσως τὰν κεφάλαν ἀργαλίαν
ἔχουις.

Unless you carefully remove from the rubble
the stone which is to be worked, it will prob-
ably fare ill with your head.

NOTES

THE SONGS OF ALCAEUS

Cf. Horace, *Carm.* II, 7 :—

Obliviosa levius Maasico
Ciboria exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas
Curatve myrto ?

III (39). *Moisten your throats with wine, for the dog-star is risen, and this is the oppressive season when everything thirsts under the burning heat. The cicada sings pleasantly, sending forth his clear-toned song from among the thick leaves. The artichoke blooms where the sun, beating down upon the fields, lets fall spreading, blazing rays. And now are women most amorous, but the men languid, for Sirius parches both head and legs.*

Glad your hearts with rosy wine,
Now the dog-star takes his round.
Sultry hours to sleep incline,
Gapes with heat the sultry ground.
Crickets sing on leafy boughs,
And the thistle is in flower,
And men forget the sober vows
They made to the moon in some colder hour.

— J. H. MERIVALE.

Wet thy lungs with wine, for the dog-star rides on high ;
Oppressive is the season — all things are parched and dry ;
'Mid the leaves the shrill cicada its song so thin and quick,
Pours out beneath its wings, and bloom the thistles red and thick.

— J. M. WALHOUSE.

This song is made up of fragments quoted by various authors and joined by Matthiae, Hartung, Bergk, and others. Line 1, part of 2, and 3, 6, 7, and 8 are preserved in Proclus on Hesiod, *Works*, 584 ; 1 and 2 are quoted by Athenaeus, X, 430 ; part of 3, and 4–5, are quoted by Demetrius, *de Eloc.* 142. The verses

f. Horace, *Carm.* III, 29, 18 : —

cf. Horace, *Carm.* III, 29, 18:—

The song is a close imitation of the following passage
in Hesiod's *Works and Days*, 582 seq.: —

When the green artichoke ascending flowers,
When, in the sultry season's toilsome hours,
Perch'd on a branch, beneath his veiling wings
The loud cicada shrill and frequent sings :
Then the plump goat a savoury food bestows,
The poignant wine in mellowest flavour flows :
Wanton the blood then bounds in women's veins,
But weak of man the heat-enfeebled reins :
Full on his brain descends the solar flame,
Unnerves the languid knees, and all the frame
Exhaustion dries away : oh then be thine
To sit in shade of rocks, with Biblyan wine.

IV (40). *Let us drink, for the dog-star is risen.*
Quoted by Athenaeus, I, 22. The metre is chori-

IV (40). *Let us drink, for the dog-star is risen.*
Quoted by Athenaeus, I, 22. The metre is chori-

THE SONGS OF ALCÆUS

V (61). *The flower of gentle autumn.*

Quoted by Cramer, *An. Ox.* I, 413, 23. My verses are a paraphrase built upon this fragment and the two immediately following.

VI (53). *For wine is a mirror to men.*

From Isaac Tzetzēs, *ad Lycophronem*, V, 212. The metre is the third verse of an Alcaic stanza. Cf. Horace, *Carm.* III, 21, 14 : —

Tu sapientum
Curas et arcanum jocoso
Consilium retegio Lyæo.

Cf. Theognis, 500 : —

ἀνδρὸς δ' ὀϊνὸς ἔδειξε πόον.

VII (43). *Drops of wine fly out of the Teian goblets.*

Quoted by Athenæus, XI, 481 (who says it is from the Tenth Book), to prove that the cups of Teos were very beautiful.

VIII (34). *Zeus indeed sends hail. And a great winter storm is in the sky. The streams freeze. (And now the hoary sea and the thick forest roar with the Thracian north wind.) But drive away the winter, heaping up the fire, mixing lavishly the tawny wine, and binding about thy temples soft fleeces.*

Jove descends in sleet and snow,
Howls the vexed and angry deep ;
Every stream forgets to flow,
Bound in winter's icy sleep.
Ocean wave and forest hoar
To the blast responsive roar.

Drive the tempest from your door,
Blaze on blaze your hearthstone piling,
And unmeasured goblets pour
Brimful, high with nectar smiling.
Then beneath your poet's head
Be a downy pillow spread. — J. H. MERIVALE.

Zeus pours the rain-floods, o'er the sky,
Lowering tempests howling fly,
The streams with icy chains are bound.
Beat back the winter, — heap the fire, —
Let the sweet wine mantle higher,
Wrap mufflers soft each head around.
— J. M. WALHOUSE.

IN ALCAIC METRE

Drive out the winter, piling up plentiful
Firewood, and mingling cups of the honey-wine
Freely, while upon our foreheads
Sprays of the winter-green thus we fasten.
— SIR EDWIN ARNOLD.

The rain of Zeus descends, and from high heaven
A storm is driven :
And on the running water-brooks the cold
Lays icy hold ;
Then up ! beat down the winter ; make the fire
Blaze high and higher ;
Mix wine as sweet as honey of the bee
Abundantly ;
Then drink, with comfortable wool around
Your temples bound.
— JOHN ADDINGTON SYMONDS.

Now winter nights enlarge
The number of their hours ;
And clouds their storms discharge
Upon the airy towers.
Let now the chimneys blaze
And cups o'erflow with wine.
— THOMAS CAMPION.

THE SONGS OF ALCAEUS

Lines 1-2 and 5-8 are quoted by Athenaeus, X, 430. Lines 3 and 4 are purely conjectural restorations by G. F. Grotefend, based on Horace's *Epode*, 13. This and the following fragment have been freely imitated by Horace in *Carm.* I, 9, and *Epod.* 13, 9. It is probable that this fragment and No. ix are from the same song, though the manner in which they are quoted by Athenaeus would indicate otherwise. I have joined them in the verse translation, as did Mr. Symonds. In discussing this fragment and the relative merits of Alcaeus and Horace, Jani very truly says: "In Horatiana pictura stant et quiescunt omnia, ac velut in stupore jacent; in Alcaei descriptione motus atque tumultus est, et hactenus plus ea vigoris habet," etc. The metre is Alcaic, for scheme of which see page 32, *ante*.

IX (35). *It is not fitting to yield one's heart to sorrow, for nothing is gained by grief. O Bacchus! bring wine, and drunkenness, the best of balms.*

To be bowed by grief is folly,
Naught is gained by melancholy,
Better than the pain of thinking
Is to steep the sense in drinking.

— J. H. MERIVALE.

We must not yield our hearts to woe, or wear
With wasting care;
For grief will profit us no whit, my friend,
Nor nothing mend;
But this is our best medicine, with wine fraught,
To cast out thought. — J. A. SYMONDS.

(Conclusion of Mr. Symonds' poem quoted in the preceding note.)

Quoted by Athenaeus, X, 430. See note to viii. The metre is Alcaic. Cf. Horace, *Carm.* I, 18.

X (B. 41, H. 41). *Let us drink! Why do we await the lights? Day is but a span. Boy, bring the capacious and many-coloured cups. For the son of Semele and Zeus gave to us men care-dispelling wine. Pour it out, mixing one of water with two of wine in full cups, and let one cup chase the other headlong.*

Why wait we for the torches' lights?
Now let us drink while day invites,
In mighty flagons hither bring
The deep-red blood of many a vine,
That we may largely quaff, and sing
The praises of the god of wine,
The son of Jove and Semele
Who gave the jocund wine to be
A sweet oblivion to our woes.
Fill, fill the goblet, one and two;
Let every brimmer, as it flows,
In sportive chase the last pursue.

—J. H. MERIVALE.

Drink! for lamps why are we staying? let the finger serve for day,
Bring me, boy, the bowl capacious — all the various cups display.
To us mortals mighty Bacchus, son of Zeus and Semele,
Gave bright wine, the care-dispeller; one and two now mix for me —
Mingle — to the brim, fill upwards — and as cups we drain apace,
Every fresh one its foregoer's mounting fumes away shall chase.

—J. M. WALHOUSE.

The text is Hoffmann's, varying slightly from Bergk's and Farnell's. Quoted by Athenaeus, X, 430, and XI, 481. The metre is choriambic; see note on iii. Cf. Horace, *Carm.* III, 19, and *Carm.* III, 21.

XI (50). *Metbinks a man is bappiest when drinking. But if too much of mellow wine overmaster his mind he is twice wretched. For he becomes heavy-beaded; and then vainly searching and demanding of himself the cause of his misery, he is disgusted with*

THE SONGS OF ALCAEUS

*his levity, and no longer does it please him to carouse.
Drink, friend, drink!*

Preserved in a fragmentary condition in Demetrius, *περὶ ποιημάτων*, Vol. *Hercul. Ox.* I, 122, and restored to its present form by Bergk. A considerable portion of the restoration is conjectural, and no two editors agree. The interpretation is difficult, and I have, instead of adhering to a literal translation, endeavoured to express the evident meaning intended to be conveyed. For the metre, see note on *fr.* xix.

XII (55). *Violet-crowned, pure, sweetly-smiling Sappho, I wish to say something, but shame hinders me.*

[SAPPHO (Bergk, 28): *But if thou hadst felt desire for good or noble things, and if thy tongue had not been about to utter some evil speech, shame would not have filled thine eyes, but thou wouldst have spoken fairly about it.*]

ALCAEUS. In vain would passion prompt my tongue to say
That which respect for Sappho must delay,
And shame the courage of desire away.

SAPPHO. At this confession I am sorely griev'd,
Nor could desires like thine have e'er believ'd;
For, if legitimate, uncharg'd with crime,
They spurn alike both circumstance and time:
Nor would thine eyes thus downward now be bent,
But by the conscience of some bad intent.

— DANIEL MICHAEL CRIMMINS (1811).

ALCAEUS. I fain would speak, I fain would tell,
But shame and fear my utterance quell.

SAPPHO. If aught of good, if aught of fair,
Thy tongue were labouring to declare,
Nor shame should dash thy glance, nor fear
Forbid thy suit to reach my ear.

— ANONYMOUS. (*Edin. Rev.*, 1832, p. 190.)

I would tell thee something
But cannot speak for shame.

If honour to thy heart were dear,
And thy speech not prone to wrong,
Shame would not veil thine eyes, thy tongue
Would utter lawful things that I might hear.

— F. TENNYSON.

Line 1 is quoted by Hephaestion, 80 ; line 2 by Aristotele, *Rhetoric*, I, 9, where he also quotes the lines from Sappho. The two lines have been joined by Bergk and others. The metre is Sapphic with anacrusis : —

— — — — —
— — — — —

Sappho's reply is in Alcaics. Stephanus of Byzantium, Anna Comnena, and some modern critics ascribe this fragment to Sappho. See p. 20, *ante*.

XIII (59). *O miserable me ! Alas for me, having a part in all the worst misfortunes !*

Ah ! me forlorn ! ah ! doom'd to share
Every sorrow, pain, and care. — F. TENNYSON.

Quoted by Hephaestion, 66, describing the Ionic a minore verse frequently used by Alcaeus, of which this is the sole specimen in his remains : —

— — — — —
— — — — —

The ode, of which this is the first line, is imitated in metre and probably in sense by Horace, *Carm.* III, 12 : —

Miserarum est neque amoris dare ludum neque dulci, etc.

My verses are a paraphrase, built upon this and the two succeeding fragments and the following reference in Horace, *Carm.* II, 13 : —

Alceæ, plectro dura navis,
Dura fugæ mala, dura bella.

XIV (56). *Receive me, receive the merry-maker,*
I am a merry-maker, I am a merry-maker !

THE SONGS OF ALCAEUS

Quoted by Hephaestion, 30, and by others. It is a fragment of a Comus-song, or serenade, probably addressed to Sappho. (See pp. 19-20, *ante*.) The metre is trochaic tetrameter catalectic, with anacrusis:—

⏑ : — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ —

XV (95). *You will make me forget the pain.*

Quoted by Hephaestion, 15. The metre is trochaic dimeter catalectic, as used by Horace, *Carm.* II, 18:—

— ⏑ — ⏑ — ⏑ —

XVI (58). *My muse is no longer concerned with Lycus.*

Quoted by the Scholiast on Pindar, *Ol.* X, 15. The metre is choriambic:—

— ⏑ ⏑ — ⏑ —
— — ⏑ ⏑ —

Cf. Horace, *Carm.* I, 32:—

Puerum canebat
Et Lycum nigris oculis nigroque
Crine decorum.

Cf. Cicero, *de nat. Deor.* I, 28:—

Naevus in articulo pueri delectabat Alcaeum.

My verses are a paraphrase built upon this and the succeeding fragment, and the references in Horace and Cicero.

XVII (63). *Sing to me of the violet-girdled one.*

Quoted by Apollonius, *de Pron.* 384 B. The metre is Alcaic. See notes on xii and xvi.

XVIII (33). *Thou comest from the ends of earth bearing a sword with ivory hilt inlaid with gold. For, aiding the Babylonians, you achieved a mighty deed, freeing them from dangers. For you killed a mighty warrior who lacked of five royal cubits only a span.*

From the ends of the earth thou art come
Back to thy home ;
The ivory hilt of thy blade
With gold is embossed and inlaid ;
Since for Babylon's host a great deed
Thou didst work in their need,
Slaying a warrior, an athlete of might,
Royal, whose height
Lacked of five cubits one span,
A terrible man. — J. A. SYMONDS.

Holding in thy hand
An ivory-hilted brand
Inlaid with gold,
Fair to behold,
Thou comest back from a far-distant land.

— F. TENNYSON.

Lines 1–2 are quoted by Hephaestion, 58, lines 3–4 are restored by Bergk, and lines 5–7 by O. Müller (accepted by Bergk), out of Strabo, XIII, 617, who says: *Mitylene produced illustrious men, such as Pit-tacus one of the Seven Sages, and Alcaeus the poet, and his brother Antimenidas, who, as Alcaeus says, went to the aid of the Babylonians and achieved a great deed, and rescued them from difficulties, killing a warrior, a rival of kings, as he says, lacking scarcely a span of five cubits.*

(Five royal cubits, less a span, are about eight feet and four inches.)

Concerning this mention of Antimenidas, Hartung says: “ If Alcaeus himself, in his homeless wanderings, reached Egypt (where he never forgot either his hatred or his love, and occupied every moment with poesy), it is quite possible that his brother roamed as far as Assyria, for the Babylonians could well employ, at that time, brave warriors. About Olympiad 43, Nebuchad-

THE SONGS OF ALCAEUS

nezzar won the battle of Karchemish ; Ol. 45-48, he besieged Tyre ; Ol. 44, 3, or 47, 3, he conquered Judaea and burned the temple at Jerusalem. Ol. 43, 3, Nineveh was conquered by Cyaxares and the Babylonians."

This poem does not belong, strictly, among the Stasiotica or seditious pieces, but has been so placed by most editors. The metre is choriambic trimeter acatalectic, the *aeslepiadeum primum* of Horace, *Carm.* I, 1, etc :—

× ◡ — ◡◡ — — ◡◡ — — ◡ —

The frequently recurring rhyme is noticeable in this fragment.

XIX (15). *The great house gleams with brass, and the whole roof is decked in honour of Ares with brilliant helmets, and the white horsehair crests wave from above, fit ornaments for manly brows. And shining brazen greaves are hanging 'round on bidden pegs, sure defence against the darts; and there are breastplates of new linen, and captured hollow shields. Near by are Chalcidian broad-swords; besides many belts and doublets. These things should not be forgotten, for omitting all else we undertake this warlike work.*

Glitters with brass my mansion wide,
The roof is decked on every side
In martial pride ;
With helmets ranged in order bright
And plumes of horse-hair nodding white
A gallant sight —
Fit ornament for warrior's brow —
And 'round the walls in goodly row
Refulgent glow

Stout greaves of brass like burnished gold,
And corselets there in many a fold
Of linen rolled ;
And shields that in the battle fray
The routed losers of the day
Have cast away.
Euboean falchions too are seen,
With rich embroidered belts between
Of dazzling sheen ;
And gaudy surcoats piled around,
And spoils of chiefs in war renowned
May there be found.
These, and all else that here you see
Are fruits of glorious victory
Achieved by me. — J. H. MERIVALE.

From floor to roof the spacious palace halls
Glitter with war's array ;
With burnished metal clad, the lofty walls
Beam like the bright noonday.
There white-plumed helmets hang from many a nail,
Above, in threatening row ;
Steel garnished tunics, and broad coats of mail
Spread o'er the place below.
Chalchidian blades enow, and belts are here,
Greaves and emblazoned shields ;
Well tried protectors from the hostile spear ;
On other battle-fields ;
With these good helps our work of war 's begun,
With these our victory must be won.

— WILLIAM MURE.

The sheen of brazen armour
Lights all the spacious hall,
And warlike arms and trophies
Hang high on every wall. — F. TENNYSON.

This song, the only poem of Alcaeus preserved in entirety, is quoted by Athenaeus, XIV, 627, who says: "Music was formerly an exhortation to courage, accordingly Alcaeus the Poet, one of the greatest

THE SONGS OF ALCAEUS

musicians that ever lived, places valour and manliness before skill in music and poetry, being himself a man that was warlike even beyond what was necessary. Wherefore in such verses as these he speaks in exalted language, and says: 'The great house gleams with brass,' and so forth; although it would have been more suitable for him to have had his house well stored with musical instruments."

It is a question among the editors whether this poem is to be considered as referring to internal or external war, though the early grammarians placed it among the Stasiotica, or seditious poems. The metre has been discussed at length by Jani, Matthiae, Farnell, and others. It is Glyconic, each line being a "system" consisting of three cola, of which the first and second are Glyconic verses and the third an iambic dipody:—

— ◡ — ◡ ◡ — ◡ — | ◡ ◡ — ◡ ◡ — ◡ — | ◡ — ◡ —

Hartung, following this division, has printed each line of our text as three lines. The frequent rhyme is noticeable in this song.

XX (18). *I do not understand the condition of the winds, for now from this side, now from that, the waves approach, and we between them are hurled about in the black ship, and struggle hard with the storm. The water pours in through the stepping-hole. Already great rents are in the sail—and now it is torn in tatters. The anchors loose their hold.*

Now here, now there the wild waves sweep,
Whilst we, betwixt them o'er the deep
In shattered, tempest-beaten bark
With labouring ropes along are driven,

The billows dashing o'er our dark
Upheav'd deck — in tatters riven
Our sails — whose yawning rents between
The raging sea and sky are seen.

* * * * *

Loose from their hold our anchors burst,
And then the third, the fatal wave,
Comes rolling onward like the first,
And doubles all our toil to save.

— J. H. MERIVALE.

The wind's wild strife confounds my brain —
One furious wave, lo, hither hurled,
Another there contending whirled !
And we amid the tempest's strain
Drive in the ship before the blast,
While snap the ropes and cracks the mast.
The sails, now almost worn away,
Rents long and wide throughout display :
The anchors fail. Fierce as the first
Another wave hath o'er us burst,
And hard the toil and sore the pain
To bail the water out again. — J. M. WALHOUSE.

On either hand the rolling waters throng,
We thro' the midst are darkly borne along.

— F. TENNYSON.

Quoted by Heraclides, *Alleg. Hom.*, c. 5, who explains that it is an allegory, wherein the condition of the State, under the tyrant Myrsilus, is likened to a storm-tossed ship. This poem is closely imitated by Horace, *Carm.* I, 14 : —

O navis, referunt in mare te novi
Fluctus, etc.,

and is the foundation of the many allegories in various languages wherein the State is likened to a ship. Cf. Theognis, 671 *seq.*, Pindar, *Pyth.*, 1. 86, 4. 274.

THE SONGS OF ALCAEUS

The allegory is also used in many places by the Greek tragedians, and by Plato and Cicero. The text is Bergk's, with the exception that I have followed Farnell and other editors in reading ἀγκυραι instead of ἀγκοιναι. Ursinus, Blomfield, and Gaisford join this with *fr.* xxi, though Heraclides, in quoting the latter, says that it is from another poem : ἐτέρωθι πον λέγαι. Yet both fragments refer to the State under Myrsilus ; and in the metrical translation I have joined them, as have Merivale and Walhouse. The metre is Alcaic.

XXI (19). *And now a wave greater than the former comes and brings great distress to us when the ship plunges into the sea.*

Wave following wave, each like to each,
Rolls over us, and more and more
To bail out the flood
Will tax us sore. — F. TENNYSON.

Quoted by Heraclides. See note on xx. The metre is Alcaic.

XXII (23). *Fighting men are the city's fortress.*
(For translation of prose fragment, see page 38, *ante.*)

The fragment is quoted by the Scholiast on Aeschylus, *Pers.* 347 ; the prose in brackets occurs in Aristides, II, 273, as follows : —

Μόνος δέ μοι δοκεῖ πάντων ἀνθρώπων ἡ κομιδὴ γε ἐν δόλοισι δεῖξαι Θεμιστοκλῆς ἀληθῶς τὸν λόγον ὄντα, ὃν πάλαι μὲν Ἀλκαῖος ὁ ποιητὴς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες ἐρχήσαντο ὡς ἄρα οὐ λίθοι κ.τ.λ.

(For translation of Aristides' remark, see page 38, *ante.*)

NOTES

While we have not the exact words, we have here the sense of what was one of Alcaeus' greatest, and, in ancient times, most famous, songs. Hartung, treating the fragment, has joined with it another fragment preserved in Hesychius (Bergk, 153), thus:—

πλινθων τετραβαρηῶν κατὰ τάγματα,
ἀλλ' ἄνδρες πόλιος πύργος ἀρεῖοι.

*Fourfold walls of brick are erected, but fighting
men are the city's fortress.*

In the verse translation I have followed the excerpt from Aristides. This fragment was the inspiration of Sir William Jones' magnificent ode, *The State*, the beginning of which is quoted on page 38, *ante*.

XXIII (32). *Alcaeus is safe from Ares, but not his arms; the Attics hung up his sounding shield in the sacred temple at Glaukopis.*

Restored by Bergk from Strabo, XIII, 600, and Herodotus, V, 95. The poem, of which this is a fragment, said by Herodotus to have been sent by Alcaeus to his friend Melanippus, commemorates the escape of Alcaeus from the battle of Sigeum. Strabo says that Alcaeus in this poem related not only his escape, but the duel between Pittacus and Phrynon. Cf. Horace, *Carm.* II, 7, on his own escape from Philippi, and Archilochus and Anacreon, quoted on page 12, *ante*. The metre is modelled on Archilochus, and consists of a hexameter heroic and a dactylic trimeter catalectic, used alternately as in Horace, *Carm.* IV, 7. As pointed out by Bergk, the spondees in the

THE SONGS OF ALCAEUS

first foot of line 1, and fifth of line 2, are permissible on account of the proper names : —

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — — — —
— ∞ — ∪ ∞

XXIV (37 A). *The crowds with acclamations of praise established this low-born Pittacus tyrant over the distracted and unfortunate city.*

Quoted by Aristotle, *Polit.* III, 9, 5, who says that the Mityleneans elected Pittacus against the exiles, of whom Antimenidas and Alcaeus were the chiefs, and that in this song Alcaeus reproves them. The metre is choriambic. See note on iii. From various authors we learn that Alcaeus applied many opprobrious epithets to Pittacus, among them: *σαράποδα* or *σάραπον* = "Drag-foot"; *χιραπόδην* = "Split-foot"; *χειροπόδην* = "Hand-footed"; *γαύρικα* = "Swaggerer"; *φύσκωνα* = "Thick-bellied"; *γάστρωνα* = "Oily-bellied"; *ζοφοδορίδαν* (*σκοτόδειπνον*) = "Corner-kisser"; *ἀγάσυρτον* = "Dirty Fellow"; etc.

XXV (25). *This man, raving, a great power, will quickly overthrow the State. Already he is upon the brink of ruin.*

Used against Cleon by Aristophanes, *Wasps*, 1234, whose Scholiast says it is from Alcaeus. The metre is dactylic : —

— ∞ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ —

XXVI (B. 20, H. 36). *Now it behooves us to carouse, and to stamp the earth forcefully, for Myrsilus is dead.*

Now is our time to drink, and tread
The joyous dance, — since Myrsilus is dead.

— J. H. MERIVALE.

'T is time to hand the cup around,
To sing, to dance, to shake the ground,
For Myrsilus is dead ! — F. TENNYSON.

Quoted by Athenaeus, X, 430. I have followed Hartung's text (see Bergk, 20; Hartung, 36; and Farnell, XIX). The metre is Alcaic. Imitated in sense and metre by Horace, in his song on the death of Cleopatra, *Carm.* I, 37 :—

Nunc est bibendum, nunc pede libero
Pulsanda tellus.

XXVII (B. 9 and 66, H. 10-12). *O Queen Athena, mistress of war, O thou who guardest the temple yonder beneath steep-rocked Coronea on the banks of the river Coralio. O Queen, perchance thou hoverest over the fortress of the armies of divided men.*

Lines 1-4 are restored from Strabo, IX, 411, and lines 5-6 from Hesychius, *Ἐπιπνεύων*, by Bergk, Hartung, and others. Hartung joins them and argues that they belong to the same hymn, and the text is his, differing little from Bergk's in 1-4, but considerably in 5-6. The metre is Alcaic, a reproduction of which I have attempted. Strabo says that Alcaeus incorrectly named the river *Κωράλιος*, the true name being *Κοῦάριος*.

XXVIII (B. 5, F. XXIII). *Hail! Ruler of Cyllene! Of thee will I sing, whom Maia on the loftiest summits conceived of the son of Cronos.*

Quoted by Hephaestion, 79. The text is Farnell's, differing slightly from Bergk's. Pausanias says that in

THE SONGS OF ALCAEUS

this hymn Alcaeus related how Hermes stole the cattle of Apollo; Menander says that the birth of Hermes was related; and Athenaeus says that in it Hermes was made cup-bearer to the gods. The metre is Sapphic, which I have attempted to reproduce. Cf. Horace, *Carm.* I, 10, which is doubtless a close imitation.

XXIX (13 B.). *The neatly-shod Iris conceived this powerful god by intercourse with the golden-haired Zephyr.*

Of all the gods is Love most dread,
Albeit born the child, 't is said,
Of delicate-sandalled Iris fair,
And Zephyr of the golden hair.

—J. M. WALHOUSE.

Quoted by Plutarch, *Amator.*, c. 20, and referred to in *Etym. Gud.* 278, 17. It is a fragment of an Alcaic verse.

XXX (49). *It is said that once in Sparta, Aristodemus uttered a not unwise saying: "Money makes the man." For the pauper is neither brave nor honourable.*

This truth the sage of Sparta told,
Aristodemus old —
"Wealth makes the man." On him that 's poor
Proud worth looks down, and honour shuts the door.

—J. H. MERRIVALE.

I've heard that one in Sparta bred,
So the story ran,
The wise Aristodemus said
"T is money makes the man."

—F. TENNYSON.

Quoted by the Scholiast on Pindar, *Isthm.* II, 17. The metre is Glyconic. See note on xix. The regular recurrence of rhymes in each line of this fragment is striking. A Spartan Aristodemus has been placed by some writers among the Seven Sages.

XXXI (92). *A grievous affliction is Poverty, insupportable, who, with her sister, Want, greatly oppresses the people.*

The worst of ills and hardest to endure,
Past hope, past cure,
Is Penury, who with her sister-mate
Disorder, soon brings down the loftiest state,
And makes it desolate. — J. H. MERIVALE.

From Stoboeus, XCVI, 17. The metre is dactylic hexameter.

XXXII (B. 108, H. 91). *For neither man nor woman may flee from longing desires.*

From Plutarch, *de divitiar. am.* c. 5 : —

Χάρειν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλιπεῖν τὰς ἐπιθυμίας, ἃς μήτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῖν μήτε γυναῖκα.

Reconstructed by Hartung, whose text I follow. The verse translation is of the whole excerpt from Plutarch.

XXXIII (84). *What manner of birds are these from the ocean's edge? flying with widespread wings and brilliant-plumaged throats.*

Quoted by the Scholiast on Aristophanes, *Av.* 1410. The metre is choriambic. See note on iii.

THE SONGS OF ALCÆUS

XXXIV (51). *O born of the rocks and the hoary sea! . . . Thou delightest the heart of the boy, O cockle from the sea!*

The beginning and ending of a song, quoted by Athenæus, III, 85 F.

XXXV (83). *If you speak whatever you please, you must yourself bear what does not please you.*

From Proclus on Hesiod, *Opera*, 719. Metre choriambic. An imitation of Hesiod, *W. and D.* 721 :—

Εἰ δὲ κακὸν εἶπῃς, τὰχα κ' αὐτὸς μείζον ἀκούσῃς.

The evil speaker shall perpetual fear
Return of evil ringing in his ear. — ELTON.

XXXVI (38). Hephaestion, 63.

XXXVII (42). Plutarch, *Sympos.* III, 13. Metre choriambic. Cf. Horace, *Epod.* 13, 8 :—

Nunc et Achaemenio
Perfundi nardo juvat et fide Cyllenae
Levare diris pectora sollicitudinibus.

XXXVIII (44). Athenæus, X, 430 C. Metre choriambic. Cf. Horace, *Carm.* I, 18 :—

Nullam, Vare, sacra vite prius arborem —

an imitation in sense and metre.

XXXIX (46). Hephaest. 41. Dactylic hexameter. A rhymed couplet?

XL (47). Athen. II, 38 E. Dactylic.

XLI (48 A.). Hephaest. 61. Choriambic.

XLII (48 B.). Eustathius, *ad Dionys. Per.* 306.

XLIII (52). Athen. XI, 460 D.

XLIV (54 A.B.). *Etymologicum Magnum*, 689, 51.

XLV (57). Schol. Plat. 377, who says that this is the beginning of a song of Alcaeus and of one of Theocritus. The metre is dactylic : —

— ◡ — ◡◡ — ◡◡ — ◡ ◡

Cf. Theocritus, XXIX, 1 : —

Οἶνος, ὦ φίλε παῖ, λέγεται, καὶ ἀλάθεια ·

"Wine," dear youth, "and truth," is the saying.

See notes of Matthiae (xxxvii) and Hartung (86), who argue that this idyll is improperly ascribed to Theocritus. It is in Aeolic metre, Aeolic forms and dialect are used, and it is clearly an imitation of Alcaeus.

XLVI (60). Cramer, *Anecd. Oxon.* I, 144, 6.

XLVII (62). Hephaest. 59, as an example of metre : —

◡ : — ◡ — — ◡ — ◡◡ — ◡ —

Cf. Theoc. XVII, 36 : —

Τᾶς μὲν Κύπρον ἔχοισα Διώνης πότνια κῶρα
Κόλπον ἐσεύωδη ῥαδινὰς ἐσεμάξατο χεῖρας.

Upon whose fragrant bosom, indeed, the lady daughter of Dione,
who occupies Cyprus, impressed her slender bands.

XLVIII (16). Eustath. Schol. *Il.* © 178. Metre Ionic.

XLIX (17). Apollonius, *de Adv.* in *Bekk. An.* II, 613, 36. Ionic.

L (21). Hephaest. 79. Evidently said of Melanchrus as compared with later and more offensive

THE SONGS OF ALCAEUS

LI (22). Strabo, XIV, 661, speaking of insignia of war.

LII (26). Lines 1-2, Herodianus, *περὶ μὲν. λεξ.* 10, 25; line 3, *Et. Flor.* Miller, *Misc.* 264.

LIII (27). Herod. *περὶ μὲν. λεξ.* 23, 9.

LIV (28). Cram. *An. Ox.* III, 237, 1.

LV (29). Choerobosc. *Epim.* I, 210.

LVI (30). *Ib. loc. cit.* Cf. Horace, *Carm.* III, 2, 13.

LVII (31). *Ib. l.c.*

LVIII (1). Quoted by Hephaestion, as from the first Ode of the First Book. Himerius, *Or.* XIV, 10, gives the theme of this *Paeon*, as he calls it.

LIX (11). Apollon. *Dysc. de pron.* 358 B.

LX (13 A.). *Ib. de pron.* 387 B.

LXI (14). *Ib.* 395 A. Portion of a hymn to Zeus.

LXII (64). *Et. Gud.* 162, 31.

LXIII (65). Strabo, XIV, 606.

LXIV (67). Cram. *An. Paris.* IV, 61, 13.

LXV (68). Harpocration, 175, 15.

LXVI (69). Hephaest. 43.

LXVII (70). Photius, 244, 11. Cf. Theocritus, XV, 116.

LXVIII (71). *Commentar. in. Arat. ap. Iriart.* p. 239.

LXIX (72). Apollon. *de pron.* 363 A.

LXX (73). *Ib.* 388 B.

LXXI (74). *Ib.* 395 A. The interpretation is difficult. The fragment was probably addressed to Pittacus after he pardoned and released the poet.

LXXII (75). *Et. Mag.* 290, 47.

LXXIII (76). *Ib.* 639, 31.

LXXIV (77). Apollon. *de pron.* 384 B.

LXXV (78). *Ib.* 363 A.

LXXVI (79). Cram. *An. Ox.* I, 298, 17.

LXXVII (80). Apollon. *de pron.* 384 B.

LXXVIII (81). *Et Mag.* 188, 44.

LXXIX (82). Eustath. *Il.* 633, 61.

LXXX (85). Hephaest. 60.

LXXXI (86). Herod. *περὶ μυν. λαξ.* 27, 7.

LXXXII (87). Apollon. *de pron.* 363 B.

LXXXIII (88). *Ib.* 381 C.

LXXXIV (89). Schol. Homer, *Odys.* φ 71.

LXXXV (B. 90, H. 90). Cram. *An. Ox.* III, 121. The text is Hoffmann's.

LXXXVI (91). Artemidorus, *ὄνειρ.* II, 25.

LXXXVII (93). Schol. Pindar, *Ol.* I, 97.

LXXXVIII (94). Hephaest. 90. A rhymed couplet?

LXXXIX (96). Apollon. *de pron.* 382 B.

XC (97). Schol. Soph. *Oed. Reg.* 156.

XCi (98). Herod. *περὶ μυν. λαξ.* 35, 32.

XCII (99). Paroemiogr. T. II, 765 Ed. Goth.

XCIII (100). Apollon. *de pron.* 383 C.

XCIV (101). *Ib.* 363 B.

THE SONGS OF *ALCAEUS*

XCV (102). *Et Mag.* 264, 17.

XCVI (103). Harpocrat. 168.

XCVII (104). Herod. *περὶ μόν. λεξ.* 36, 15.

XCVIII (105). Apollon. *Dysc. de pron.* 381 C.

XCIX (109). Schol. Theoc. VII, 112. Cf. Theocritus, *l.c.*

C (112). Aristides, T. II, 155.

CI (H. 86 B.). Schol. *Il.* Φ 319 (Scolies Genevoises de l'Iliade, J. Nicole, Geneva, 1891, I, 203). Published by Hoffmann as 86 B.; not known to Bergk.

BIBLIOGRAPHY

BIBLIOGRAPHY

- ANRENS, HEINRICH LUDOLF: *Conjecturen in Alcäus und Sappho*.
Rheinisches Museum, 1842, pp. 388-401.
- ARNOLD, SIR EDWIN: *The Poets of Greece*. 8vo. London, 1869.
- BERGK, THEODOR: *De aliquot fragmentis Sapphonis et Alcaei*.
Rheinisches Museum für Philologie. 8vo. Bonn, 1835.
pp. 209-231.
- BERGK, THEODOR: *Poetae Lyrici Graeci*, ed. 4, vol. 3, pp. 147-
197. 3 vols. 8vo. Leipzig, 1878-1882.
- BLAND, REV. ROBERT: See Merivale, J. H.
- BLASS, FRIEDRICH, of Kiel: *Zu den Griechischen Lyrikern*. Rhein.
Mus., vol. xxix, 1874.
- BLOMFIELD, CHARLES JAMES, Bishop of London: *Cambridge
Museum Criticum*. Vol. i, p. 421, vol. ii, p. 599. 2 vols.
8vo. 1814-1826.
- BUCHHOLZ, E.: *Anthologie aus den Lyrikern der Griechen*.
8vo. Leipzig, 1886.
- COUPÉ, M. L.: *Soirées Littéraires*. M. L. Coupé, editor. Paris,
1747. (*Alcaeus*, vol. 6, p. 193.)
- ESTIENNE, HENRI: See Stephanus, Henricus.
- FABRICIUS, JOHN ALBERT: *Bibliotheca Graeca*. Vol. ii, lib. ii,
chap. xv. (See Stange.)
- FALCONNET, ERNEST: *Les Petits Poèmes Grecs*. Paris, 1838.
- FARNELL, GEORGE S., M.A.: *Greek Lyric Poetry*. (*Alcaeus*,
pp. 135-147, 318-327, 435-440.) 8vo. London, 1891.
- FELTON, CORNELIUS CONWAY, LL.D.: *Greece, Ancient and Mod-
ern*. Lectures delivered before the Lowell Institute. (*Alcaeus*,
vol. i, pp. 168-171.) 2 vols. 8vo. Boston, 1867.
- GAISFORD, THOMAS, D.D.: *Alcaei Fragmenta*, reprinted from the
Cambridge Museum Criticum in Gaisford's *Poetae Minores
Graeci*. 3 vols. 8vo. Leipzig, 1823. See Blomfield.

THE SONGS OF ALCAEUS

- GERSTENHAUER, ARTHURIUS: De Alcaeï et Sapphonis Copia Vocabulorum. 8vo. Halle, 1892.
- GYRALDUS, LILIUS GREG. : See Stange, T. F.
- HARTUNG, J. A. : Die Griechischen Lyriker. Vol. vi, pp. 15-50. 8vo. Leipzig, 1857.
- HOFFMANN, DR. OTTO : Die Griechischen Dialekte. (Alcaeus, vol. 2, pp. 165-194.) 8vo. Göttingen, 1893.
- JANI, CHRISTIAN DAVID : Commentatio de Alcaeo, Poeta Lyrico Ejusque Fragmentis. Halle, 1780. 2d ed. 1782.
- JEVONS, FRANK BYRON : A History of Greek Literature. 8vo. New York, 1886.
- KOCH, THEODOR : Alkaios und Sappho. 8vo. Berlin, 1862.
- LAROUSE : Dictionnaire Universel. Sub tit. Alcée. Paris.
- MAHAFFY, REV. P. J., M.A. : A History of Classical Greek Literature. London, 1880.
- MATTHIAE, AUG. : Alcaeï Mytilenaei Reliquiae. 8vo. Leipzig, 1827.
- MERIVALE, JOHN HERMAN, Esq., F.S.A. : Collections from the Greek Anthology, by the Rev. Robert Bland and others. A new edition. 8vo. London, 1833.
- MURE, COLONEL WILLIAM : Critical History of the Language and Literature of Ancient Greece. (Alcaeus, vol. 3, p. 256 seq.) 5 vols. 8vo. London, 1850.
- NEANDER, MICHAEL : Gnomologiae sive Aristologiae Pindarica Graecolatina. 8vo. Basle, 1556. EDITIO PRINCEPS.
- OKES, HOLT : Quaedam Fragmenta Lyrica Sappho, Alcaeï, et aliorum ; numeris suis restituta et recensita. 8vo. Cambridge, 1809.
- ORGER, THOMAS, LL.D. : The Odes of Anacreon, with the fragments of Sappho and Alcaeus, literally translated into English prose. 8vo. London, 1825.
- PERRY, THOMAS SERGEANT : A History of Greek Literature. 8vo. New York, 1890.
- POMTOW, JOH. : Poetae Lyrici Graeci Minores. 2 vols. 16mo. Leipzig, 1885.

- SMITH, WILLIAM, LL.D. : Dictionary of Greek and Roman Biography and Mythology. 4to. Boston, 1849.
- SMYTH, HERBERT WEIR, Ph.D. : Greek Melic Poets. 16mo. New York, 1900. (In press.)
- STANGE, THEOD. FRID. : Alcaei Poetae Lyrici Fragmenta. 12mo. Halle, 1810. (Containing reprints of Alcaei Vita, ex Gr. Gyrardo, pp. viii-x; Notitia Literaria de Alcaeo, etc., ex Joannis Albert Fabricii Bibliotheca Graeca, etc., pp. 1-20; De Alcaeo, Poeta Lyrico, ex Bailii Dictionario, sub artic. Alcée, pp. 21-32; M. Christiani David Jani, Commentatio de Alcaeo, Poeta Lyrico, Ejusque Fragmentis, pp. 33-80; and Fragmenta Alcaei Reliquia atque de eodem Judicia et Testimonia Scriptorum et Graecorum et Latinorum, collected by the author, pp. 81-227.)
- STEPHANUS, HENRICUS : Carminum Poetarum novem, lyricae poeseos principum, fragmenta, Alcaei . . . nonnulla etiam aliorum. Paris, 1st ed., 1560; 2d ed., 1566; 3d ed., 1586; 4th ed., 1600.
- SYMONDS, JOHN ADDINGTON : Studies of the Greek Poets. 8vo. London, 1873. 3d ed., 1893.
- TENNYSON, FREDERICK : The Isles of Greece : Sappho and Alcaeus. 8vo. London, 1890.
- URSINUS, FULVIUS : Carminum novem illustrium feminarum, et Lyricorum . . . Alcaei, etc. 8vo. Antwerp, 1568.
- WALHOUSE, JOHN MORETON : The Nine Greek Lyric Poets, in the *Gentleman's Magazine*, April, 1877, pp. 433-451. (Alcaeus, pp. 435-437.)

14

S. 4
2443 5

3792
13 19



3 2044 013 553 631

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS
NOT RETURNED TO THE LIBRARY ON
OR BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

Harvard College Widener Library
Cambridge, MA 02138 (617) 495-2413

